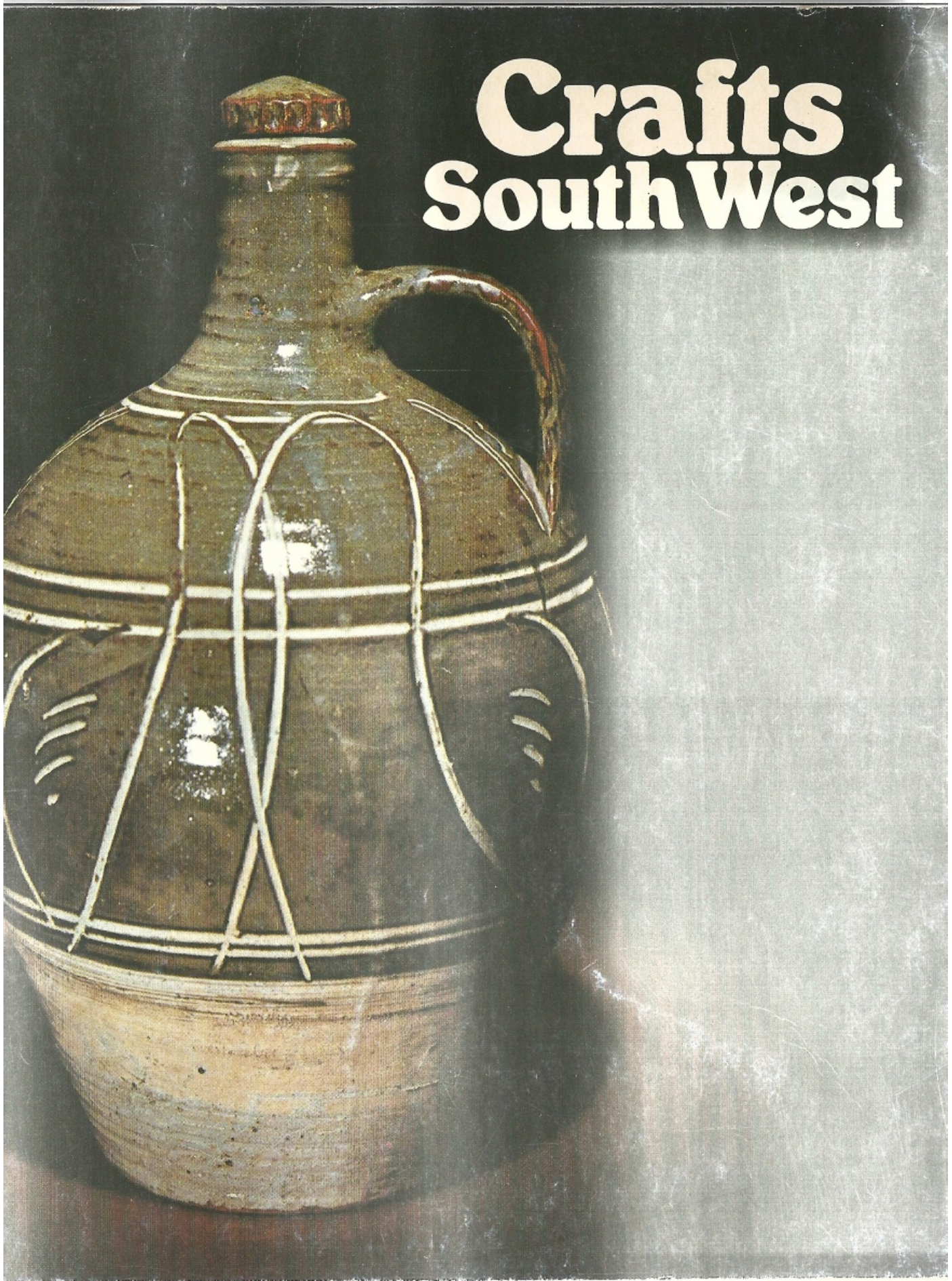
Crafts South West



Crafts South West

A Selected Exhibition of the work of
Fifty Contemporary Craftsmen
Sponsored by Westward Television
and organised by South West Arts

South West Arts gratefully acknowledges the financial support of the Crafts Council

Outside Selectors

Ceramics	David Coachworth
Jewellery	Ralph Turner
Glass	Annette Meech
Textiles	Roger Oates
Wood	Sandy Mackilligan
Bookbinding	C. E. McNally

Crafts South West Tour

Cornwall Crafts Centre, Trelowarren	3 April to 26 April 1980
Spacex Gallery, Exeter	12 May to 6 June 1980
Plymouth City Art Gallery	14 June to 9 July 1980
Cirencester Workshops	22 July to 12 August 1980
Victoria Art Gallery, Bath	22 August to 19 September 1980
Taunton College of Arts	27 September to 22 October 1980
35 King Street Gallery, Bristol	4 November to 26 December 1980
Dorchester County Museum	13 December 1980 to 10 January 1981
British Craft Centre (new selection)	20 March to 25 April 1981

Designer John Clark & Associates
Photography for poster and cover Mick Hales
Exhibition Designer Christopher Laughton
Printer Dowrick Design & Print
Typesetter Impulse Phototypesetters Ltd
Exhibition Organiser Caroline Fox
Visual Arts Officer Tony Foster

Foreword

Crafts South West is, we hope, a fair and contemporary illustration of the wealth of craftwork from the area served by South West Arts, that is from Tewkesbury to Poole to Land's End. It is the result of months of planning and aims to show the best of current creative craftwork. The difficulty of selection has been to choose the few from the very many in an area as rich in Craftsmanship of quality as the South West. With the help of experts in each field from outside the region the final choice was made in the full and regretful knowledge that in the interests of space and balance among the different crafts, still many fine craftsmen are unrepresented.

However, we believe that the work shown reflects the best in British craftsmanship combined with a high degree of original and individual thinking; for the crafts are above all about individuality and quality. In an age of increasing technology and mass production the value and quality of the object produced by a single craftsman or small group of craftsmen with absolute responsibility and overall concern for every stage of every artifact they produce, is increasingly important. To see, appreciate and use such objects, combining beauty, thought and function can and does add to the quality of our lives. It is perhaps significant that whilst much of our nation's industrial production is in decline, the work of our artists and craftsmen is receiving world wide acclaim.

Traditionally the South West has been an area strong in craftsmanship and small-scale enterprises, we hope that this exhibition shows that this tradition is today even stronger and richer.

Gay Lange and Alan Peters

Introduction

This catalogue accompanies the largest craft touring exhibition ever undertaken by South West Arts. The exhibition, which will be shown at eight centres throughout the South West before being shown at the British Crafts Centre (London) in 1981, has been made possible by the generous sponsorship of Westward Television and the support of the Crafts Council. It is the fruit of many months' work by Caroline Fox (who recently organised the highly successful Newlyn School exhibition and is now director of SPACEX Gallery).

When the exhibition was originally conceived, the thinking of the South West Arts Visual Arts Panel was that in the region there is an embarrassment of riches in terms of craftsmen of not merely national, but in many cases international reputation. Frequently, however, people in the South West have no opportunity to see the work produced because it is immediately sent to London or abroad. It is hoped, therefore, that this exhibition will furnish such an opportunity.

The selection process for the exhibition was arduous. Gay Lange, manager of Folkcrafts, Totnes, and Alan Peters, furniture maker, both from the Visual Arts Panel, agreed to undertake the task of making up a shortlist of craftsmen to be invited to exhibit. They scoured the region, visiting all the guild exhibitions, talking to individual craftsmen, looking at craft shops and galleries. Selectors from outside the region, all experts in their own field, also put forward lists of names for consideration. In this way, it quickly became obvious that the problem was not to find sufficient high calibre craftsmen to take part, but rather to keep the number down to manageable proportions. After making some very difficult decisions, 50 names were eventually chosen. The exhibition contains the work of many well-known craftsmen, but some craftsmen were also discovered whose names may not be so familiar but whose work the selectors are certain matches up to the exacting standards which were originally set.

I hope that as many people as possible will take advantage of what is probably a unique opportunity—the chance to see the lively, high quality work being done by the best professional craftsmen currently working in our midst. It is hoped that the exhibition may also strike a blow against the nostalgic, folksy image under which the crafts have been labouring for so long and prove that work produced by individual craftsmen is a vital force in design in the twentieth century.

Tony Foster
Visual Arts Officer, South West Arts

Ceramics

You might wonder what Charles Lamb has to do with an exhibition of pots by potters working in the South West. A essay of his entitled "Old China" came to mind when I looked at the list of names of potters whose work is represented here. The connection is a rather convoluted one. For those who are unfamiliar with the essay let me say that it concerns itself with recollections of a time in Lamb's life when sensations and reactions were not yet blunted by familiarity and material ease. No simple excercise in self-indulgent nostalgia, it evokes, brilliantly the atmospheres of first discovery, the fresh and unsophisticated responses we tend to associate with 'youth'.

The work of these potters is doubtless familiar to anyone over 40 with an interest in pots, but it is to be hoped that, for many, this exhibition will constitute a first encounter and an occasion when the emotions dealt with in Lamb's essay may be generated.

My own 'first encounters' remain very clear to me. I can remember the first Richard Batterham teapot I acquired. I came upon it in a long vanished shop in Beauchamp Place. It was a little tenmoku teapot with an unglazed rim to its lid. I had no money at the time and I resisted temptation, but for days after that I could think of nothing else and eventually I went back to the shop and with a certain sense of guilt, I bought it. Carrying it home I had an extraordinary feeling of anticipation and when at last I set it down on my table the pleasure of acquisition was identical to that described by Lamb in his "Old China" essay.

Well, much time has passed since that day. I have bought many pots by Richard Batterham since then, but I don't suppose any of them have have brought me quite that relish, though many of them have cost a great deal more and indeed have been in themselves far superior in quality to the little tenmoku teapot.

My hope is that amongst the visitors to this exhibition there will be not a few for whom the chance will come to experience at first hand that illogical response to an amalgam of clay and alchemy that can and frequently does convert itself into a life-long love affair.

Good pots have always come out of the South West. There must be many reasons why and not the least of these, it goes without saying, has to have been Bernard Leach and all those indefinable things that passed from St. Ives, via Michael Cardew, that first apprentice, to Winchcombe and thence to Wenford Bridge, touching so many of the potters represented here on the way. To unravel the threads that bind them would take more words than the 500 I am required to use. At the end of it all the pots have to stand there and say something. Some of them will outlive their makers. They will take up a dialogue somewhere else.

Fiona Adamczewski

Richard Batterham

Richard Batterham built his first kiln, a two chambered climbing one, in 1959 in the garden of the house where he still lives. From the beginning the pots have been made to enrich rather than to adorn life. Within a few years a range of pots had developed which satisfied the needs of both kitchen and table. From this base the pots have continued to develop and grow in both range and quality.

He works alone, firing his kiln only five or six times a year, believing in maintaining a broad rhythm and allowing the pots to grow from both that rhythm, and from an awareness of the nature of the materials used.

As well as being sold through exhibitions, galleries and shops, a wide selection of current work is available for sale at the pottery.

Address: on application.

Michael Cardew

Functional pottery, stoneware.

Workshop training at the Braunton Pottery, North Devon and at The Leach Pottery, St. Ives. In 1926 started Winchcombe Pottery, Glos., where he made slipware. In 1939, he bought Wenford Bridge Pottery near Bodmin. The next twenty years were spent in Africa, first at Achimota College, than at Vumé where he set up the Volta Pottery and finally at Abuja where as Senior Pottery Officer in the Department of Industry and Commerce, he opened a Pottery Training Centre.

In 1965, he retired from Nigeria and returned to Wenford Bridge. The same year, he was awarded the M.B.E. Since then, he has lived at Wenford Bridge and visited and lectured in Australia, New Zealand and the U.S.A. He is a member of the Craftsmen Potters Association.

His work is in the collection of the Victoria and Albert Museum, Bristol Museum, Cheltenham Art Gallery, Hanley Museum, Crafts Advisory Committee, Minneapolis Institute of Art, Montreal Museum of Fine Art. He has exhibited widely and in 1976–77, the Crafts Advisory Committee organised a major retrospective exhibition of his work at Boymans-van Beuningen Museum, Rotterdam. In 1969, *Pioneer Pottery* was published and in 1976, the Crafts Advisory Committee brought out *Michael Cardew*—a collection of essays.

Address: Wenford Bridge Pottery, St. Breward, Bodmin, Cornwall.

Telephone: (0208) 850 471

Visitors by appointment.

Marianne de Trey

Standard ware—pots in oxidised stoneware, less functional stoneware and porcelain bowls and bottles.

Born in London of Swiss parents and studied at the Royal College of Art. Very little formal pottery training apart from one year in the U.S.A. She produced slipware for a year in a Suffolk brickyard with her late husband, Sam Haile, before settling in Dartington in 1947 where she still works. Until recently, she employed three assistants making oxidised stoneware for the table, but is now concentrating more on individual work in porcelain and stoneware fired mostly in a wood kiln. She is a founder member of the CPA (and a Committee member some years ago); on the Design Index, a member of the British Crafts Centre and Devon Guild of Craftsmen. She has work in private and public collections and her exhibitions include: Boadicea, London, 1971; Commonwealth Institute, 1972; Craftwork, 1974.

Sells direct from workshop, CPA and Heal's, London, also, Craftwork, London and Guildford.

Address: Shinners Bridge Pottery, Dartington, Totnes, Devon TQ9 6JB

Telephone: (080 46) 2046

Visitors by appointment.

David Eeles

Stoneware, a little earthenware (with lustre glaze) and porcelain.

Trained at Willesdon School of Arts and Crafts. He works on his own and uses a kick wheel as he feels it gives more control than an electric one. His kiln is oil fired but he has recently finished building a large wood fired kiln.

Address: Shepherd's Well Pottery, Mosterton, Beaminster, Dorset. Telephone: Broadwindsor 257

Ray Finch

A wide range of domestic stoneware with lead-free glazes, wood fired.

Born in London. Trained with Michael Cardew at Winchcombe Pottery where he has worked since 1939. In 1945, he bought the pottery from Michael Cardew and he now works with a team of six. Member of Craftsmen Potters Association. Exhibitions: Craftwork, Guildford 1974; Craftsmen Potters Association, 1979.

Sells direct from workshop and CPA, Group Interiors, London; Inferform, Primavera, Cambridge; Peter Dingley, Stratford-on-Avon; Cider Press, Dartington; Craftwork, London and Guildford; Bluecoat Display Centre, Liverpool.

Address: Winchcombe Pottery, Winchcombe, Cheltenham, Gloucestershire GL54 5NU

Telephone: (0242) 602462

Visitors welcome 9am to 5pm, Monday to Friday and 9am to 1pm Saturday.

Mo Jupp

Individual sculptural pieces in reduced stoneware and other media.

Trained, Royal College of Art. Work in Victoria and Albert Museum Collection; Crafts Advisory Committee Collection. Teaches, Harrow College of Art; West Surrey College of Art, Farnham; Middlesex Polytechnic, Hornsey.

Address: Soilwell Manor, Allaston Road, Lydney, Gloucestershire.

Visitors by appointment.

Colin Kellam

Reduced stoneware, thrown and slabbed.

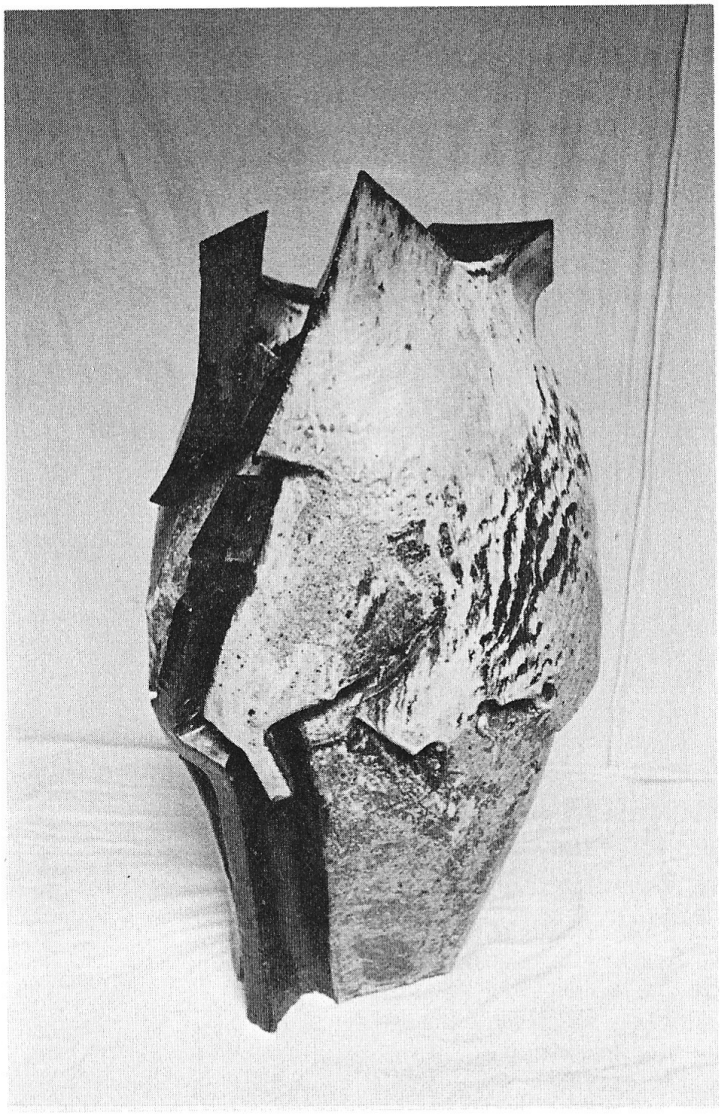
Trained Loughborough College of Art and with Marianne de Trey. Member of Craftsmen Potters Association and Devon Guild of Craftsmen.

Sells direct from workshop, CPA, Amalgam and Heals, London.

Address: The Lion Brewery, South Street, Totnes, Devon TQ9 5DZ

Telephone: (0803) 863158

Visitors by appointment.



David Leach

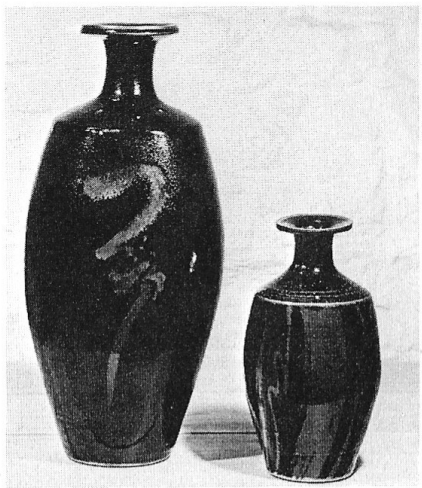
Reduced stoneware and porcelain domestic ware as well as individual pieces.

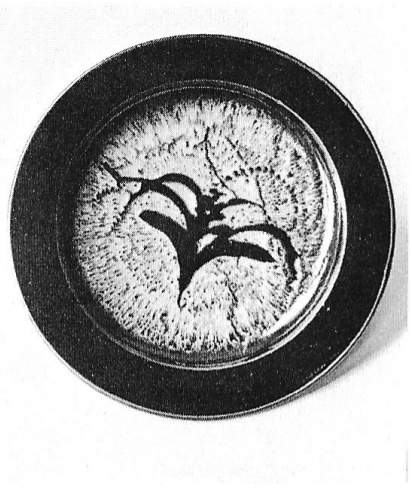
Born in Tokyo 1911, the eldest son of Bernard Leach. He spent several years of apprenticeship at the Leach Pottery and teaching at Dartington Hall School before taking a course at North Staffordshire Technical College to acquire a solid background for the practical application of his father's ideas. After war service, he went into partnership at St. Ives, interpreting Bernard Leach's drawings, working on the prototypes for the standard range. At 45, having ensured the smooth running of the St. Ives Pottery, he left St. Ives and set up the Lowerdown Pottery at Bovey Tracey in order to build up a range of his own that was inspired by, rather than imitative of, Bernard Leach. Since 1955, he has been increasingly involved in education as a lecturer, adviser and assessor at several art colleges, including a period as head of the Ceramics Department at Loughborough College of Art. He was a Council member of the Craftsmen Potters' Association, having been Chairman from 1967–70 and was a member of the Council of the British Crafts Centre. He is a member of the Crafts Council. He has recently had two lecture tours to the U.S.A. and has exhibited widely in Britain and abroad.

Address: Lowerdown Pottery, Bovey Tracey, Devon.

Telephone: (0626) 833408

Vistors welcome 9am to 6pm Monday to Friday. 9am to 1pm Saturday.





Janet Leach

Stoneware and porcelain production and individual pieces.

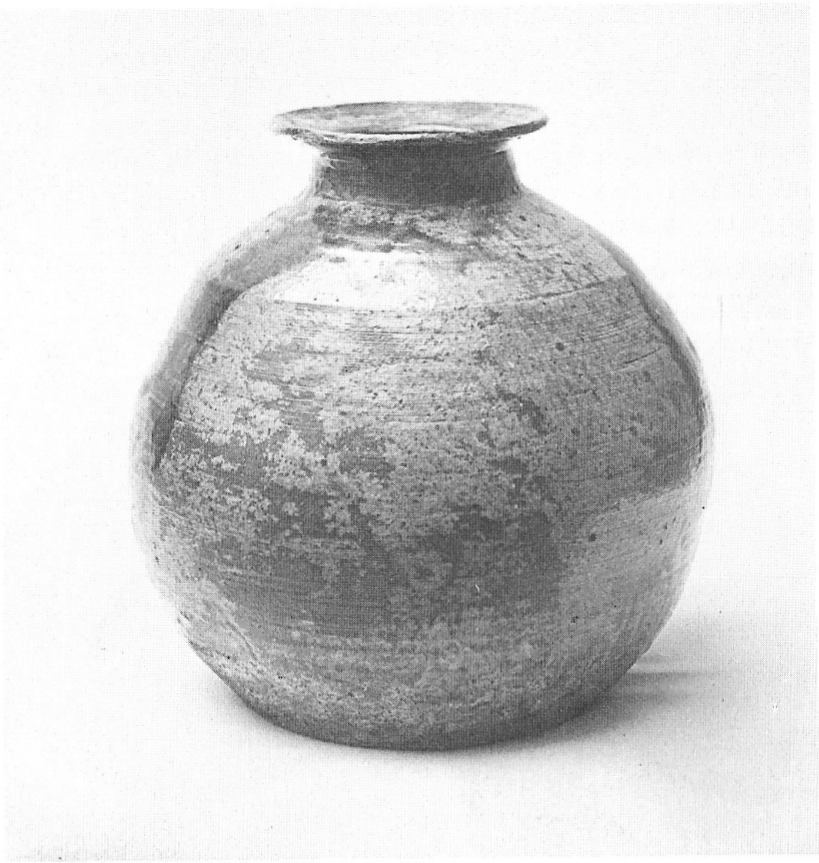
Trained as sculptor and potter in U.S.A. Started Pottery at Spring Valley, New York in 1949. Met Bernard Leach in 1952. In 1954 and 1955 studied with Hamada in Japan, at his workshop and the rural potteries. Exhibitions: 1971, Tokyo; 1972, London, Marjorie Parr; 1974, Tenmaya, Okayama; 1975, Amalgam, Barnes; 1976, British Crafts Centre. Work in collection of Victoria & Albert Museum; Bristol City Art Gallery; National Museum of Wales, Cardiff; Bradford City Art Gallery; Museum Boymans, Rotterdam. See 'Fifty-one years of the Leach Pottery', *Ceramic Review*, 14, 1972.

Sells Marjorie Parr and Amalgam, London; and at the Leach Pottery.

Address: The Leach Pottery Ltd., St. Ives, Cornwall.

Telephone: (073 670) 6398

Visitors by appointment.



John Leach

Hand thrown domestic stoneware, reduction fired.

Trained in apprenticeship to his father, David Leach and with his grandfather, Bernard Leach; also with Colin Pearson and Ray Finch. Works with one apprentice. Member of CPA. Exhibitions: Dillington House, Illminster, 1972; Aston University, Birmingham, 1974. Sells direct from pottery craftshop, also CPA, David Mellor and Heals, London; Friars Gallery, Canterbury; Athenea, Tunbridge Wells.

Address: Muchelney Pottery, Muchelney, near Langport, Somerset.

Telephone: (0458) 250324

Visitors welcome to showroom 9am to 6pm Monday to Friday. 9am to 1pm Saturday.

John Maltby

Stoneware and saltglaze pottery and enamels.

Studied sculpture at Leicester College of Art and pottery and etching at Goldsmith's College, London. After teaching in Surrey for two years, he worked with David Leach at Bovey Tracey (1962–64) before starting his own pottery at Stoneshill, Crediton. He is a visiting lecturer at Farnham, Chesterfield and Loughborough Art Schools and also at Bergen Art School, Norway.

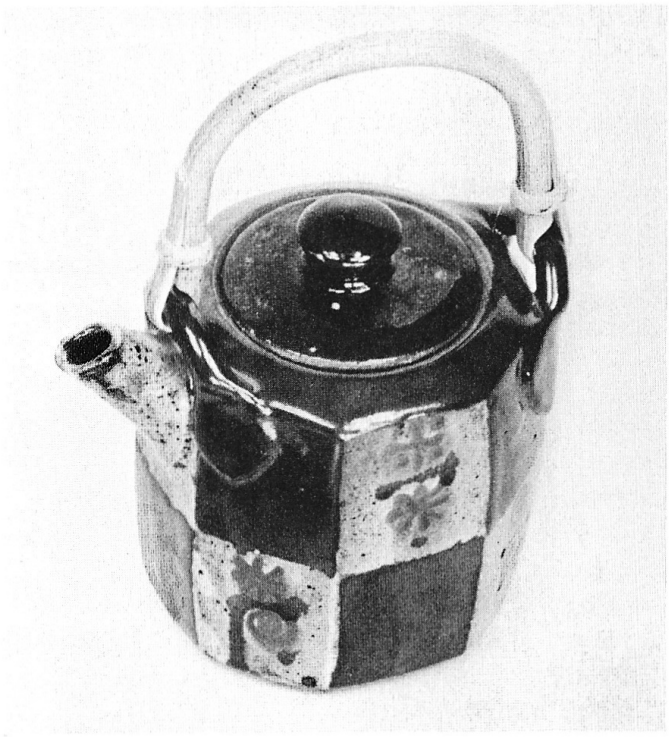
Work in the collection of Exeter Museum. Member of the CPA. Exhibitions: Victoria and Albert Museum, 1974; Faenza, Italy (gold medal); Kettles Yard, Cambridge; Amalgam Gallery, London; Kyoto, Japan, 1976; Amalgam Gallery, London; Cider Press, Dartington, 1978; Bristol Guild, Bristol, 1979.

Sells direct from workshop and Amalgam, CPA, Boadicea, V and A Craft Shop, London; Primavera, Cambridge; New Craftsman, St. Ives; Century Gallery, Henley on Thames.

Address: Stoneshill Pottery, Stoneshill, Crediton, Devon.

Telephone: (036 32) 2753

Visitors by appointment.



William Marshall

Stoneware and porcelain.

Born in Cornwall and worked at the Leach Pottery for many years. He now works from his home, where he is in the process of building a kiln and also teaches at Cornwall Technical College. He has exhibited widely in England including at Kettle's Yard, Cambridge and Primavera, London.

Address: Abbey Cottage, Lelant, St. Ives, Cornwall.

Visitors by appointment.

Bryan Newman

Ceramic sculpture and domestic pottery.

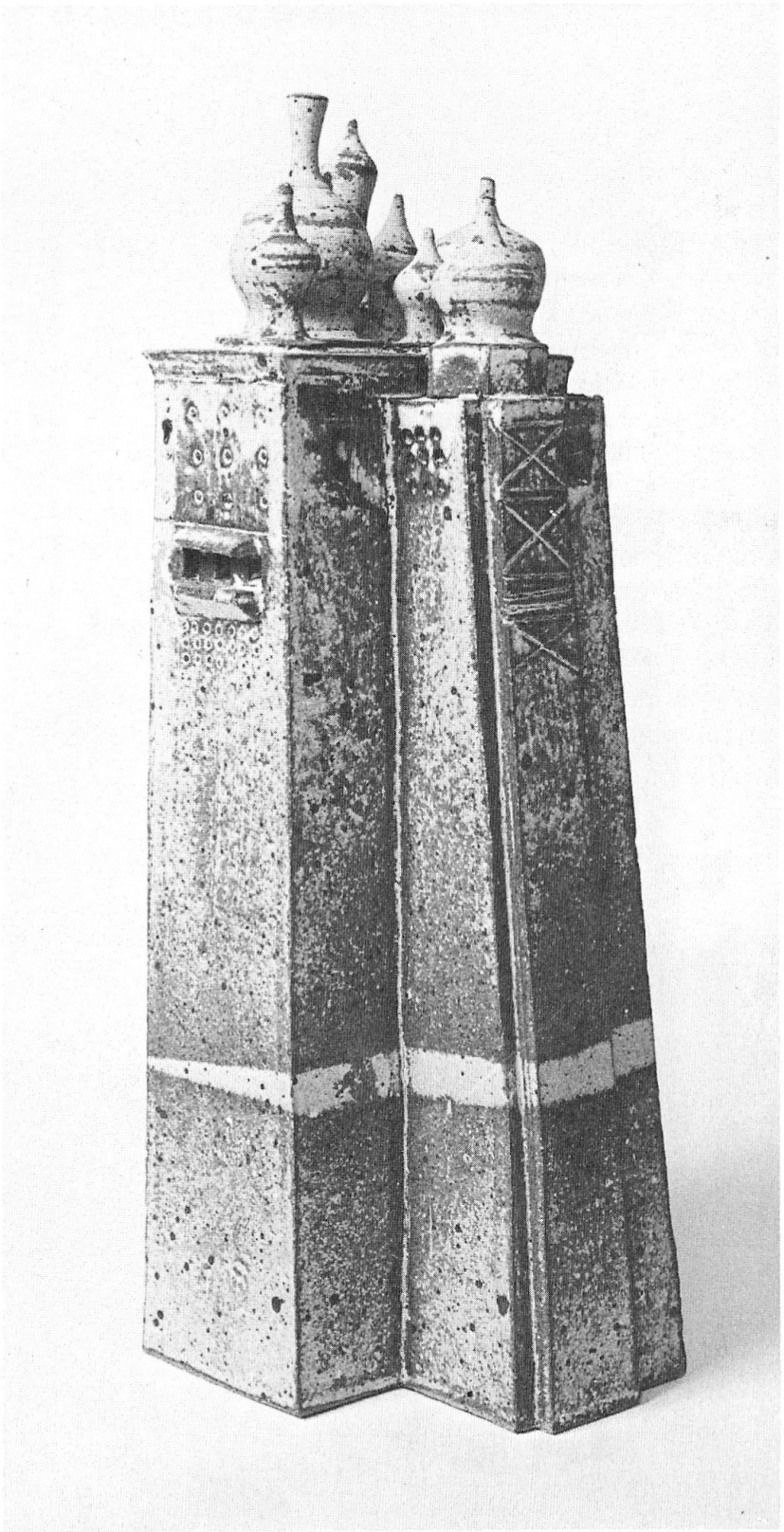
Born in London in 1935 and trained at Camberwell Art School where he began his experiments with composite pots and sculpture. Later, taught at Camberwell, Harrow School of Art and Bath Academy and has given lecture tours in America and Australia. Set up his first studio in London in 1959 with three other potters, but later moved to Aller in Somerset where he now runs the pottery with his wife, Julia, who is also a potter. He is a member of the CPA. Recent exhibitions include: group exhibition in Geneva, Munich, San Francisco, Sydney, Tokyo, Melbourne, 1972–76; Richmond Gallery, London; Artisan Gallery, Cardiff; Peter Dingley Gallery, Stratford-on-Avon.

Sells direct from workshop, also CPA, BCC, Richmond Gallery, London; Gallery 24, Shaftsbury; Averbury Crafts, Marlborough; Forum, Brighton; 'Nothing', Oxford; Gallery 10½, Hull; Bluecoat Display Centre, Liverpool; Peter Dingley, Stratford-on-Avon.

Address: The Pottery, Aller, Langport,
Somerset TA10 0QN

Telephone: (0458) 250 244

Visitors by appointment.



Jewellery and Metalwork

At the time of writing this introduction, gold has reached a record price of $629.5 an ounce. I wonder how many of us recently fled to the kitchen scales, trinket box in hand.

Sadly, only a minute proportion of historical jewellery and plate has survived intact because the monetary value of the materials used have always retained their worth, whereas the object may have become unfashionable or worn or unloved. The melting pot has always been a means of protecting ourselves against rising costs or lack of cash. Today's situation is not exactly new to the merchants of Hatton Garden. They have seen it all before. Consequently, materials are re-used time and time again, and in the hands of a skilled craftsman re-emerge as new as tomorrow. It is possible that the gold filling in your tooth, or the brooch on your lapel was once part of a crown of England! Remember Cromwell? He was a firm believer in melting down the nation's assets!

I feel it is long established that jewellery is made and bought with its financial value to the front of our minds. This notion thrives today more than at any other time; it colours our view of and affects our response to work which challenges this tradition. Fine jewellery need not incorporate precious metals. Some of the most artistically significant pieces of jewellery have been made from far humbler materials. Glass, thread, ceramic, wood, bone, feathers and shell have been fashioned by artists into jewellery and are now cherished works of art in museums and art galleries throughout the world.

Even in the materialistic twentieth century this is true—designers like Lalique, Fouquet, Hoffman, Despres and Miklos have helped elevate the minor art of jewellery without making extravagantly expensive souvenirs. Calder, Picasso, Fontana and the Pomodoro brothers continued this idea in the fifties. Such work came about as a reaction against traditional notions of what jewellery should be. This certainly applies to the current revival in jewellery, where Britain's artist/jewellers are part of a small, but invigorating, international group where aspects of *preciousness* take a back seat. Their jewellery, using a variety of cheap man-made materials, is relevant to our world.

The work in this exhibition is likewise less concerned with the monetary aspect. Precious metals are used, but they are employed for their malleability and aesthetic qualities. The contributors are not the products of the jewellery industry, but have gone through the art college system. Our approach to the work exhibited here should then be more critical, considering new ideas and aesthetics and putting our intrinsic thoughts into perspective.

The south west of England has been fertile ground for the arts. Its varied landscape and spectacular coastline have attracted artists from all over the world. The scenery has been recorded in oil, watercolour, pencil, clay, stone, bronze, photography and literature. This largely rural part of England has been a haven for those in search of light and tranquillity. Jewellers and silversmiths tend to live in more abrasive urban environments where materials and retail outlets are close at hand and where new ideas and concepts are more quickly exchanged and adopted. The south west has few large towns apart from Bristol. One reason perhaps for the small number of jewellers in the area compared with other parts of the UK?

There are those, however, who do well outside of large towns and cities, exporting their work to more populated parts of the country, as do Breon O'Casey and Brian Illsley. This successful partnership has for almost twenty years been producing jewellery of quality in St. Ives. I have known Breon's work for sixteen of those years, and have rarely seen any jeweller whose work has been so consistent. The spirit if their jewellery evokes the past rather than the dilemmas and confusions of the present. Each piece bears the marks of its craft and has a warmth and generosity that often escapes other artists in their search for this romantic approach.

The selectors have given us a varied view of jewellery in this exhibition and it soon becomes apparent that there are few concepts that are shared between the exhibitors. Although Robert Welch has a reputation spanning a similar period to the two craftsmen in St. Ives, his approach could not be more dissimilar. He lives in Chipping Camden in Gloucestershire and uses the workshop once used by Charles Robert Ashbee, a follower of William Morris who moved his guild of craftsmen from London's East End to these more rural surroundings. Robert Welch is both designer and maker, and is acknowledged as being one of the most successful in Britain. Apart from producing the handsome silver plate in this exhibition, his interest spans a wide range of domestic appliances, from pots, pans and kettles to china and light fittings. His strength lies in his economy of design. There are no purely decorative elements. Ashbee's ghost must be content.

While it is possible to feel the spirit of the countryside in the three previous contributors, the jewellery of Tom Saddington is charged with a voltage that could only come from the influence of a faster moving, more aggressive background. In fact he lives in rural Somerset. He was born in Birmingham and studied art in Guildford and then silversmithing and jewellery at the Sir John Cass School in London. Looking at his early work, it is clear that his influence came from across the Atlantic when Oldenburg, Lichenstein and Warhol were kings of popular culture. A few years ago he achieved notoriety during his exhibition at Bristol's Arnolfini Gallery by encasing himself inside a giant tin can. Jewellery is a slow process where discipline and patience pay their rewards. It is unusual to find such aggressive showmanship in a jeweller.

Mary and Michael Lloyd live and work on a narrow boat and are based in Dorset. Their skill in metal echoes their nomadic, romantic lifestyle. Some people might question the whole idea of producing objects from expensive metals and argue that they are decadent and have no place in today's society. It is an argument with which I have sympathy. The Lloyds, however, are exceptional and prove that one can justify this activity. There is never any excess, either of material or decoration. Their gentle, subtle art is so refined that there is no sense of vulgarity or pretentiousness. Their work would look as good in a bedsit as in a drawing room in Bath.

Paul Preston is also a sailor at heart. He lives in Cornwall and has a passion for deep sea diving, an interest which he extends to his work as can be seen by his marine life designs. He is extremely prolific. For a recent exhibition in London he displayed more than one hundred pieces of his direct simplified observations of nature.

Gunilla Treen was born in Nottingham, studied art and design in Birmingham and the Central School of Art and Design in London where she lived for some years before settling near Tewksbury. I remember seeing Gunilla's jewellery at her diploma show at the Central nearly ten years ago. She had her own style even then. During those years she has made some exciting things. Jewellery is a kind of mobile sculpture—constantly on the move as we wear it—and Gunilla has used this idea by combining different materials, especially plastics and metals with semi-precious stones and beads that move as we do. There is a great subtlety in her work which has earned her a reputation that has been an influence in Europe, America and Australia.

There is little doubt that many of the jewellers and silversmiths in the south west enjoy living in the countryside where space and a less hurried life style contribute to their well being and has a beneficial influence on their work. However, there are few artists that I know who would not admit that they need some contact with large cities. Artists are egotistical at heart. Like actors they need an audience, and an informed one, where new ideas are welcomed and not dismissed because they are unfamiliar. Yet we are all aware that good things are being made in the countryside and, if proof is needed, then this exhibition gives it to us. We should welcome this ambitious exhibition, not only to inform the public in the south west of what is happening on their doorstep but because it will help us all question our ideas of what jewellery can or cannot be.

Ralph Turner

Michael Lloyd

Bowls, beakers, boxes, clockcases with repoussé images and gold inlay.

Born in 1950 and studied at Vittoria Street College, Birmingham and the Royal College of Art. Works with his wife, Mary, aboard their workshop, *Wessex*, a 70ft narrow boat. Has work in the collections of: Victoria and Albert Museum, Goldsmiths Hall, Royal Scottish Museum, Edinburgh, Crafts Council, West Midlands Arts, Southern Arts. Exhibitions: Folkcrafts, Totnes 1978.

Sells direct to clients and through Craftwork, Ehrman, London; Oxford Gallery; Prescote Gallery, Banbury; Folkcrafts, Totnes.

Address: C/o Lawrence Farm, West Milton, Bridport, Dorset.

Visitors by appointment.

Breon O'Casey

Gold and silver jewellery. Usually beaten shapes. Also use hand-shaped stones.

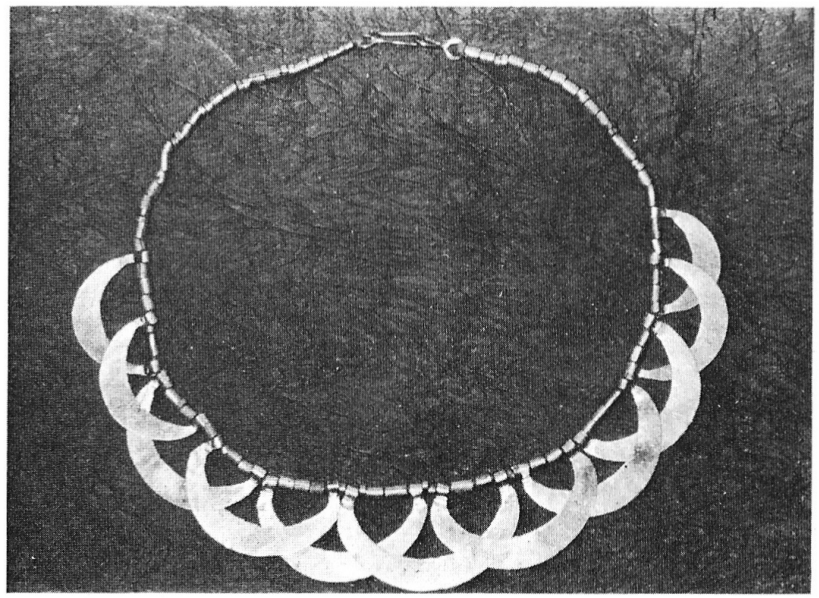
Born London. Self-taught. Work in collection of Worshipful Company of Goldsmiths, Exhibitions: 1960, Arnolfini Gallery, Bristol; 1975, Craftwork, Guildford. Members of British Crafts Centre and Cornwall Crafts Association.

Sell: V & A Craft Shop, Casson Gallery, Craftwork, London; Catherine Jones, Primavera, Cambridge; Craftwork, Guildford; Cider Press, Dartington; Oxford Gallery.

Address: Higher Vorvas, Lelant, St. Ives, Cornwall.

Telephone: 073 670 7195

Visitors Mondays and Tuesdays.



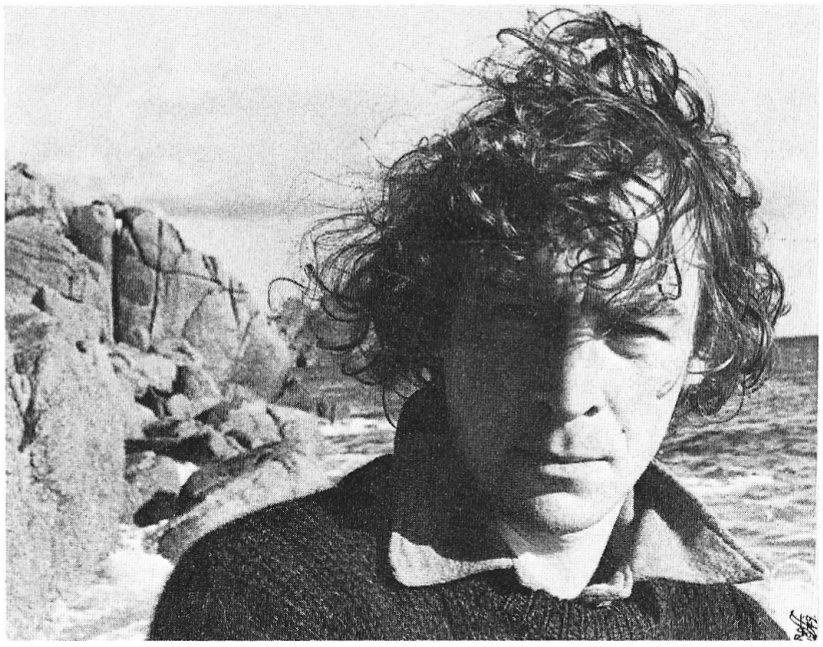
Paul Preston

Pendants, brooches, rings, bracelets and earrings in multi-coloured gold pierced and engraved with minute landscapes, birds, animals or underwater scenes and highlighted with precious stones.

Born in Leeds in 1943 and trained as an architect. During his training he also became interested in making jewellery (in which he is completely self taught) and diving. In 1972, he went to work for a firm of architects while continuing his interest in jewellery and diving. In 1974 he went to salvage diving for two years and still continued to make jewellery. The following year he received a grant from the Crafts Advisory Committee and has since exhibited at the Oxford Gallery 1975; Kunstmesse, Munich 1977; 'Brooches', Galerie Max Droschell, Graz; one-man show at 'Orfevre', Duesseldorf 1978; COI Exhibition at Copenhagen, 1979; Electrum Gallery, London, 1979.

Address: 'Boscobba', Polkinghorne, Gulval, Penzance, Cornwall.

Visitors by appointment.



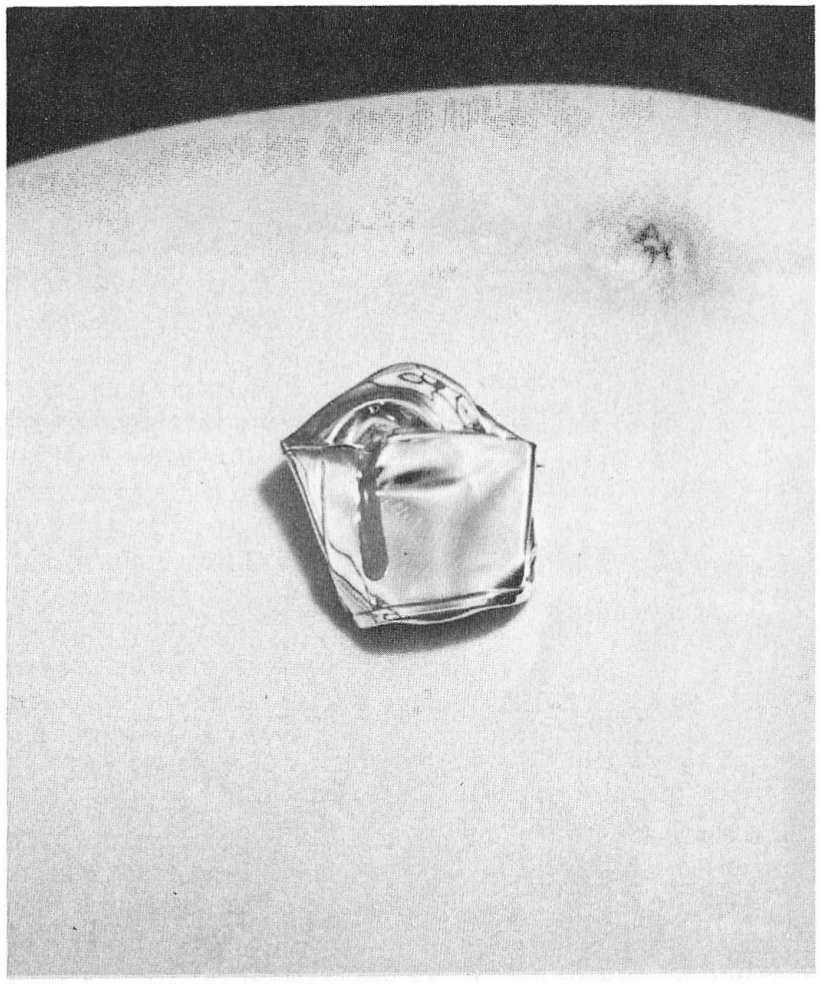
Tom Saddington

Born in Birmingham in 1952. In 1969, he did the Foundation Course at Guildford School of Art followed by a four year course in Silversmithing and Jewellery at Sir John Cass College (1970/3). In 1978 he did his 'Large Tin' Performance at the Arnolfini Gallery.

He has work in the collection of the National Gallery of Victoria, Australia and the Museum of Modern Art, Apeldoorn, Holland. Exhibitions: work in several group shows at the Arnolfini Gallery, Bristol, 1977–79; Electrum Gallery, London, 1977; British Jewellers on tour in Holland, 1978; Oxford Gallery, Oxford; Electrum Gallery, London; Gallery RA, Amsterdam, 1979.

Address: The Old Post Office, Drayton, near Langport, Somerset. Telephone: (0458) 251301

Photograph: Ian Robson, Mantock.



Gunilla Treen

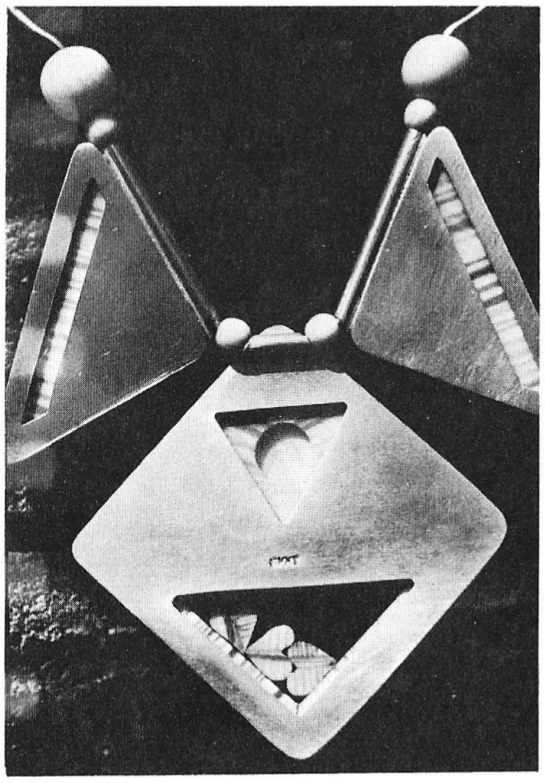
Jewellery in a combination of several types of material, often plastics, together with metals and semi-precious stones, sometimes with mobile parts inside. Recent work shows more emphasis on use of silver and gold, with continuing use of semi-precious stones.

Born 1949 in Nottingham and received her training at the College of Art and Design, Birmingham and the Central School in London. After obtaining her Dip. AD in 1971, she was awarded the Worshipful Company of Goldsmiths' first Design Research Fellowship. As well as maintaining a steady output of saleable jewellery from her studio, she teaches at Morley College, London. Work in the Stedelijk Museum, Amsterdam; Royal Scottish Museum, Edinburgh. She has exhibited widely since 1971, including Jewellery in Europe, Edinburgh, London, Glasgow, Aberdeen, Bristol, 1976.

Sells direct to clients and Electrum, London; Arnolfini, Bristol.

Address: Mole End, Westmancote, Tewkesbury, Gloucestershire.

Telephone: (0684) 72603



Robert Welch

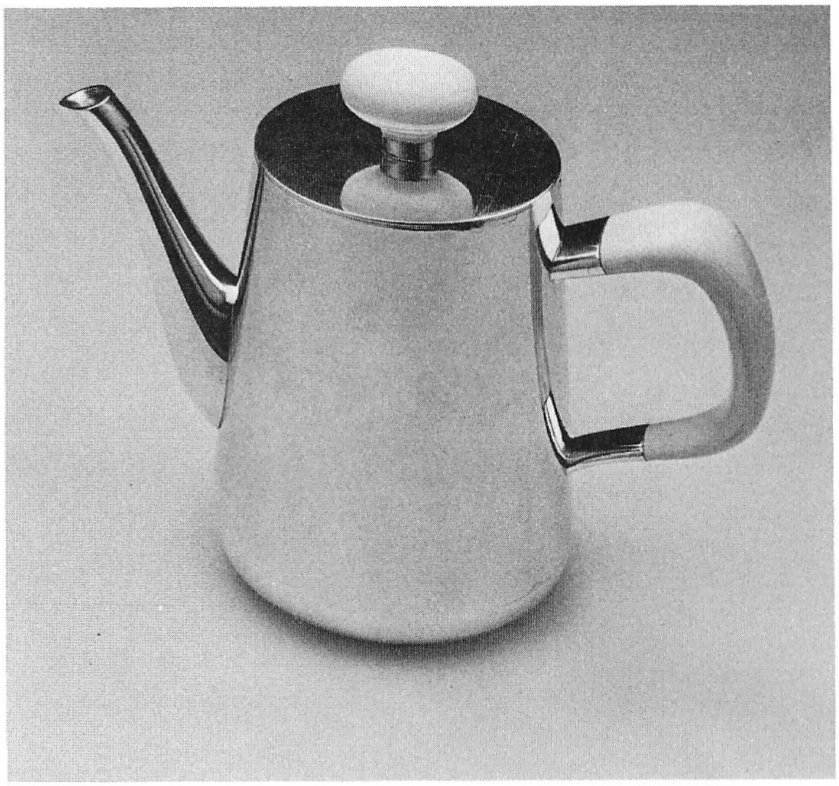
Silver and product design, domestic and presentation articles.

Trained at Royal College of Art. Fellow of Society of Industrial Artists and Designers. Member of Royal Designers for Industry. Work in collections of Museum of Applied Art, Copenhagen; Museum of Modern Art, New York; Museum of Applied Art, Bergen. Exhibitions: 1967, Heals; 1967, Copenhagen; 1969, Leeds Art Gallery; 1974, Waterloo Place Gallery. Published with Alan Crawford *Design in a Cotswold Workshop,* 1974. Awarded M.B.E.

Address: The Mill, Chipping Campden, Gloucestershire.

Telephone: Evesham (0386) 840522

Visitors by appointment.



Textiles

Decoratively and structurally repetition is a textile visual strength. Unfortunately to make a piece of fabric using hand techniques can be very boring and soul destroying. Much of a textile-maker's time is spent not in the business of being creative with the materials and ideas but endlessly repeating the making processes used to realise ideas into objects.

During the last few years of the decade full-time textile-makers through greater activity have been encouraged to come to terms with the more complex processes which in turn have forced them to develop skills enabling them to work efficiently and quickly. The result being more varied textile work and a more appropriate amount of time being spent on considering the formal visual content of a piece.

That this has happened is thanks to makers who are prepared to consider with integrity fine concepts and execute them in specially chosen materials and intricate techniques, which express and strengthen their personal vision. As textile-makers successfully strive for pieces, whose decorative and structural content allows them to be looked at seriously against the best work from the past, the future of the area seems to me to be optimistically ensured.

Roger Oates
14 February 1980

Candace Bahouth

Individually designed woven tapestries, wallhangings, dolls; using materials suitable to subject, including three dimensional objects such as electric lights, beads, hair. Abstract or figurative designs, specialising in portraiture and lettering.

Born in America. Trained Syracuse University, New York, 1964–68. Two week workshop with Archie Brennan, Edinburgh, one-year workshop training at The Dove Centre, Somerset. Recent exhibitions include: Victoria and Albert, Bath, Waterloo Place Gallery, Courtaulds, 1974; The Royal Academy, Textile Art Gallery, 1976; Prescote Gallery, Oxford, Victoria and Albert Museum, BCC, British Council Middle East Tour, 1977; ICA, London, 1978.

Address: Ebenezer Chapel, Pilton, Somerset.

Telephone: 074 989 433

Visitors by appointment.

Susan Bosence

Hand block printing and resist dyeing with sewn, tied, wax and paste techniques. Modern fast and traditional natural (i.e. plant and mineral) dyestuffs.

Followed Barron and Larcher block prints and with help from mentors and private study, set up own workshop in the early 1960s. Teaching included Dartington College of Arts, Camberwell School of Art, West Surrey College of Art and private courses. Now devoting time to workshop. Sells mainly through workshop commissions and exhibitions.

Address: Sigford, Bickington, Newton Abbot, Devon.

Telephone: Bickington 432

Visitors by appointment.

Charles Breaker

Born in the Lake District and discouraged by his family from going to Art School, he instead went to live in Spain and parts of Africa. He is a self-taught painter, primarily a watercolourist, and for many years he ran a painting school in Newlyn, although he now lives in Penzance. He learnt to knit when only four years old and kitting and making patchworks are an integral part of his life. His approach to knitting is similar to his approach to painting—when he speaks of his wools, he speaks of 'mixing his palette'—and every sweater is completely unique in concept and design.

Address: Abbey cottage, 23 New Street, Penzance.

Telephone: (0736) 2112

Visitors by appointment.

Bobbie Cox

Woven hangings, tapestries and banners in natural and dyed wool, processed from fleece. Two-dimensional and in relief suitable for private or public buildings.

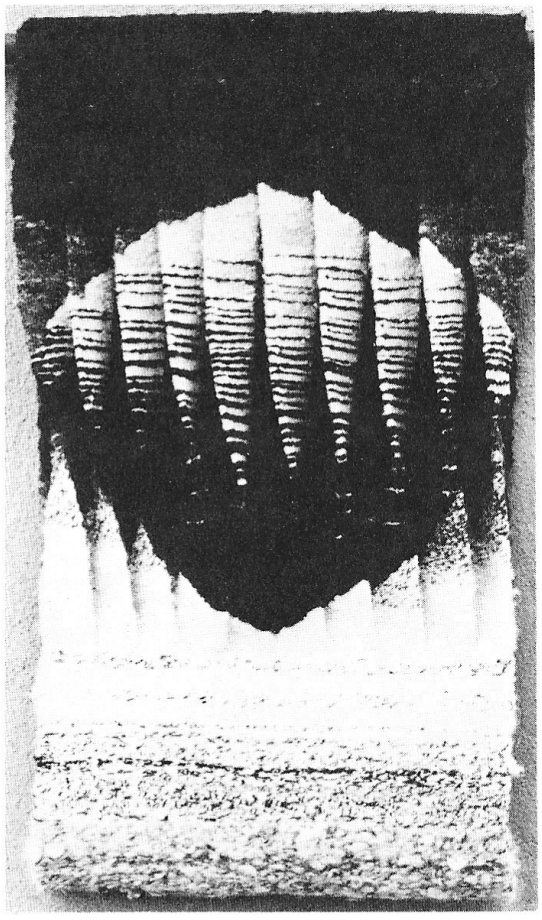
Born in Norfolk, 1930. Studied at Bath Academy of Arts. Later, she taught at Totnes High School, Bath Academy of Arts and Dartington College of Arts. Member of the Devon Guild of Craftsmen. She has work in commercial and educational buildings and in private and public collections. Exhibitions: Exeter University Gallery, 1972; Folkcrafts, Totnes, 1978; Prescote Gallery, Banbury; and several mixed exhibitions.

Works to commission; sells direct to clients and through the Cider Press, Dartington.

Address: Warren House, Dartington, Totnes, Devon.

Telephone: (0803) 863132

Visitors by appointment.



Astrid Furnival

Born 1940 in Germany and is now married to John Furnival with three teenage children. She has worked in wool since 1971 and studied and worked with natural dyes since 1975.

Exhibitions include a number of group touring shows: Dorothy, Bear Lane, Oxford; Dorothy's Umbrellas; Erik Satie Celebration, Q. E. Hall, London; Textural Art Gallery; Esoterik Satie, La Scala, Milan 1978; Afts and Crarts, SWA touring exhibition, 1978; National Museum of Wales, 1979; Cheltenham Art Gallery, 1979; also with John Furnival at Galerie Premier Etage, Liege, 1977 and a two man exhibition at Sheila David Gallery, London, 1975.

Address: Rooksmoor House, Woodchester, Gloucestershire.

Telephone: Amberley 2350

Visitors by appointment.

Theo Moorman

Ecclesiastical and other textiles woven in inlay technique using a variety of materials. Wall hangings on a domestic scale woven in fine linen and cotton.

Born at Leeds and studied at the Central School of Arts and Crafts, London. She worked as a free-lance weaver and designer for industry (1928–39) and from 1944–53 was Assistant Regional Director of the Arts Council. Since 1953, she has been a free-lance weaver specialising in church fabrics and wall-hangings and from 1968 has made an annual teaching and lecturing tour to the U.S.A. She is a member of Art Workers' Guild, Guild of Gloucestershire Craftsmen, Red Rose Guild of Craftsmen.

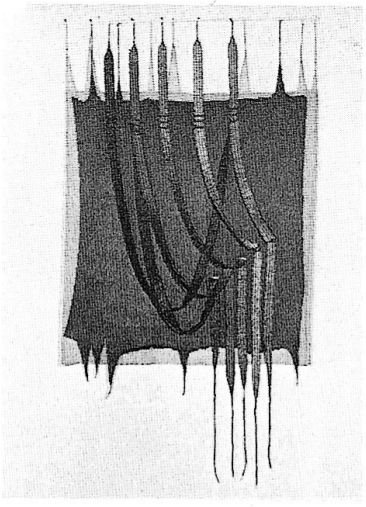
She has work in many cathedrals and churches including Manchester, Gloucester and Ripon cathedrals and has exhibited widely in Britain and the U.S.A. including the Lane Gallery, Bradford; Queen Square Gallery, Leeds; Oxford Gallery, Oxford; Arts and Crafts Society Gallery, Portland, Oregon; Arts Society Gallery, Palo Alto, California; Academy of Arts, Honolulu; Art Alliance, Philadelphia; Craft Alliance, St. Louis, Missouri.

In 1975, she published *Weaving as an Art Form*, Van Nostrand Reinhold, and in 1977 was awarded the MBE in the Birthday Honours.

Address: Stonebarrow, Painswick, Gloucestershire GL6 6YA

Telephone: (0452) 812035

Visitors by appointment.



Sue Rangeley

Jackets, bags, cushions in quilting with three-dimensional appliqué, plant and flower motifs. Also silk blouses and dresses with handpainting and appliqué decoration, details in hand embroidery and beadwork and stencil sprayed crêpe-de-chine blouses with painted appliqué. Runs workshop with two assistants.

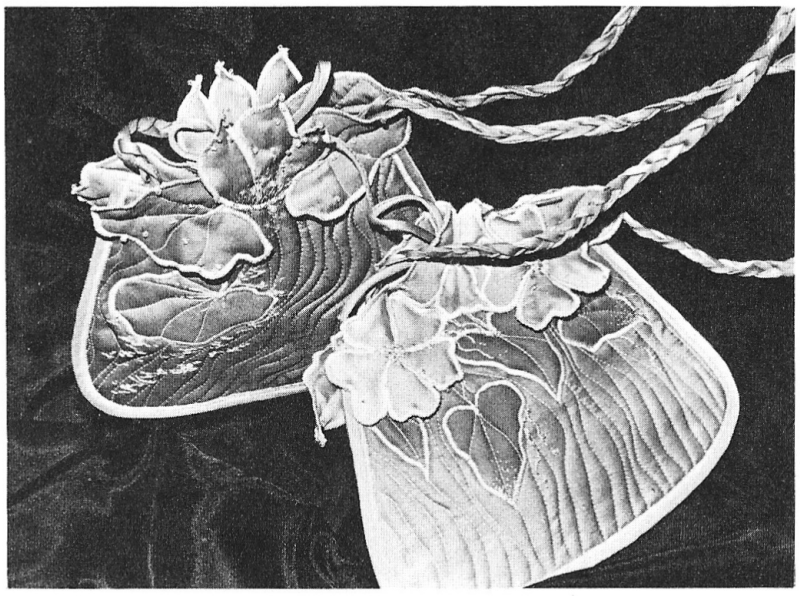
Born in Warwickshire in 1948. A foundation year at Loughborough College of Art led to a three-year course at Lanchester Polytechnic from 1967–70 and then a year at Brighton Polytechnic doing an Art Teaching Diploma. She taught in Berkshire for the next three years and during this time her interest in embroidery developed, stimulated by attending some courses run by Constance Howard. Since 1975, she has lived and worked at Fosseway house in Gloucestershire pursueing her work in a number of directions for both retail outlets and commissions. Her designs are mostly derived from botanical themes. Member of the Embroiderers' Guild. Exhibition: Prescote Gallery, 1978.

Sells direct to clients and through V & A Craft Shop, Ehrman, London; Prescote Gallery, Banbury; The Hand and Spirit, Scottsdale, Arizona.

Address: Fosseway House, Stow-on-the-Wold, Gloucestershire.

Telephone: (0451) 31049

Visitors by appointment.



Vanessa Robertson and Norman Young

With the help of one apprentice and an assistant, weaves woollen rugs, rag rugs and wall hangings. 'Ikat' weaving is a special interest.

Studied art at Nottingham and Dartington Colleges of Art and qualified with a Certificate of Education and a B.Ed. degree at the Froebel Institute College of Education, specialising in textiles. In July 1972, she set up a weaving workshop in Cornwall and was awarded a CAC grant in 1973. Norman Young, her husband, built and altered three rug looms. In October 1979, they moved to Apple Barn, Dartington.

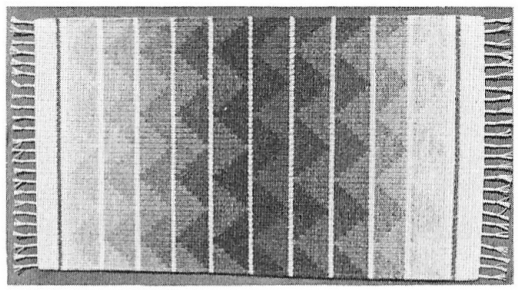
She has work in the collection of the Crafts Council, Imperial College of Science and Technology, Chemistry Department, London, and slides on the Index at Waterloo Place, London. Exhibitions include: Victoria and Albert Museum, London; Cider Press, Dartington, 1973; North Cornwall Museum and Gallery with Michael Cardew, 1974 and 1977; British Craft Centre, 1975 and 1976; Crafts Advisory Committee and National Theatre 'Rugs in Churches', 1977; Welsh Arts Council 'Fabrics in Wool', 1977; the Minories, Essex, 1978. In 1978, she was awarded the Winston Churchill travelling fellowship enabling her to study ikat weaving in Switzerland and Mallorca.

She usually sells direct to the customer and weaves to commission. There are usually some of her rugs in Craftwork, London, O'Casey's craft gallery, Hampstead, Browns Living, London, Cider Press, Dartington, Bristol Guild of Applied Arts, New Craftsmen, St. Ives, Folkcrafts, Totnes.

Address: Apple Barn, Week, Dartington, Totnes, Devon TQ9 6JP

Telephone: (0803) 865 027

Visitors welcome by prior appointment.



Anne Sicher

Handpainted silk scarves, shawls, dress lengths, wall hangings, cushions and blinds.

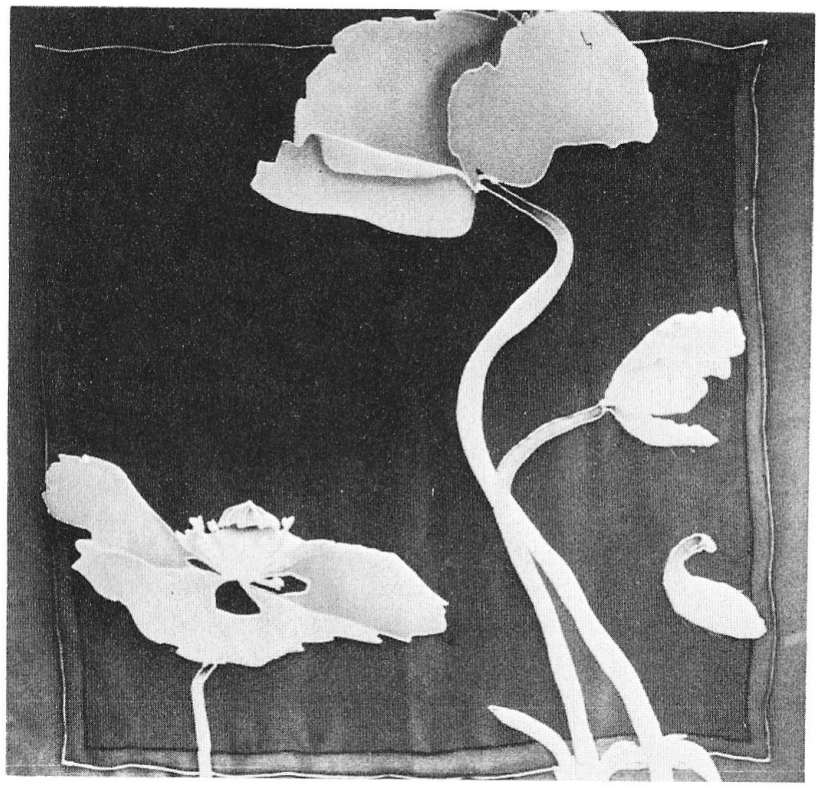
Born in Paris. Trained, Ecole Nationale des Beaux-Arts. Member of the Cornwall Crafts Association. Work in collection of National Gallery of Victoria, Melbourne.

Sells direct to clients and Chic of Hampstead, Charles de Temple, London; South Hill Park Arts Centre.

Address: Noah's Ark Studio, Abbey Place, Mousehole, Cornwall TR19 6PQ

Telephone: (0736) 73686

Visitors by appointment.



Susan and Paul Spooner

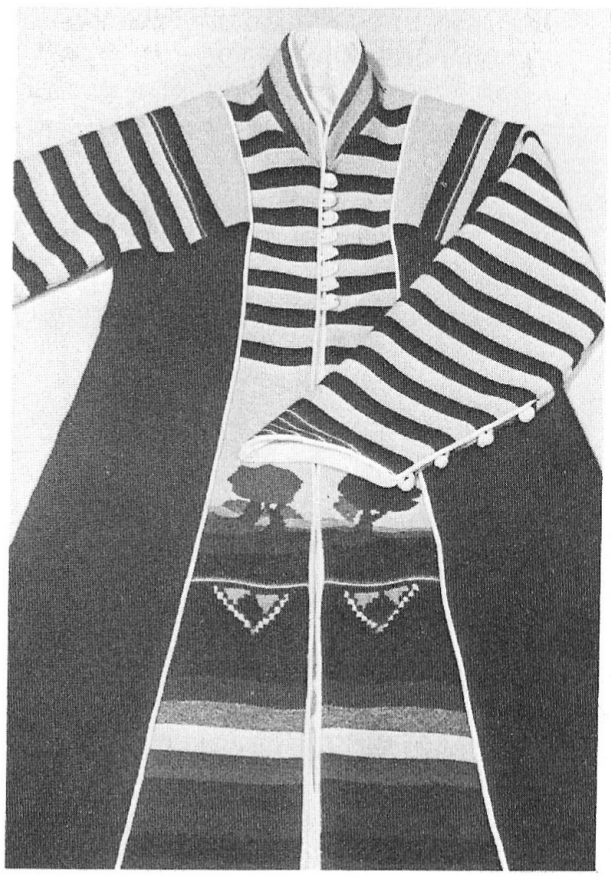
Mostly long coats of simple shape, handwoven in wool and worsted. Usually the fabric is weft-face incorporating woven tapestry pictures and patterns. The design influences for colour and pictures are taken from the surrounding inland countryside. The coats are hand-finished, lined and trimmed with silk dyed in the workshop.

Trained in sculpture at Cardiff College of Art and Goldsmith's College, London. Subsequently taught for two years and then set up own workshop. Self-taught weaver—started working professionally in 1975. Awarded Crafts Council New Craftsman's Grant in 1975, and South West Arts Major Award 1978.

Woven hangings in collection of Truro Cathedral, and residence of British High Commission, Lagos.

Address: Old Farm House, Little Trebarveth, Stithians, Cornwall.

Visitors by appointment.



Sue Rangeley

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Address: Fosseway House, Stow-on-the-Wold, Gloucestershire.

Telephone: (0451) 31049

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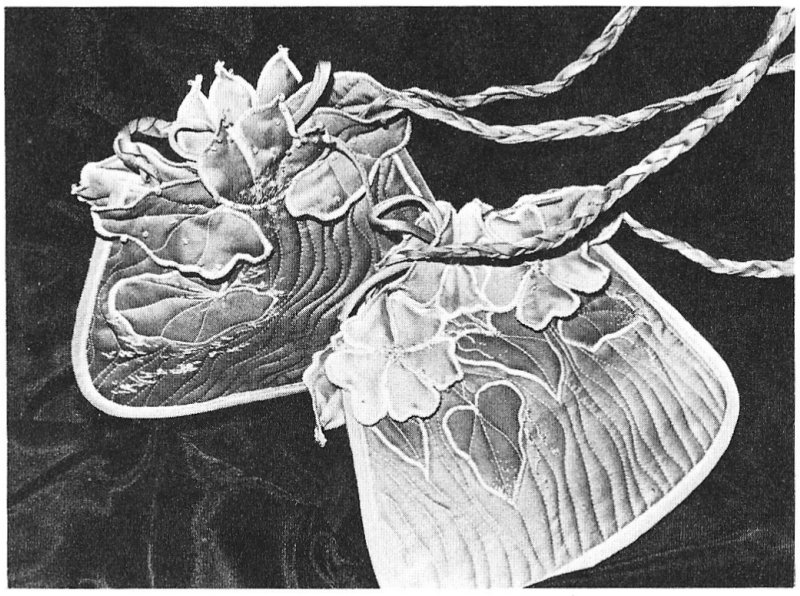

Vanessa Robertson and Norman Young

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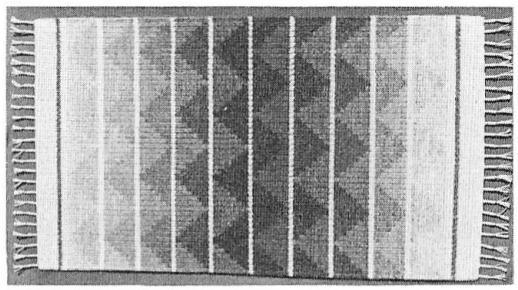
Address: Apple Barn, Week, Dartington, Totnes, Devon TQ9 6JP

Telephone: (0803) 865 027

Visitors welcome by prior appointment.



Glass

15–20 years ago the craft of glassmaking was unknown and unattainable to the artist or student of design. There were 2–3 art colleges in this country offering a course in glass, and these were only for the glass designer working at the drawing board, who then worked through a traditional glassmaker to produce the design.

Now there are some 14 colleges in Britain with glass departments producing an ever increasing flow of artists working directly with the material, developing their own ideas and directions within what is now termed "The Studio Glass Movement".

The pioneers of this movement—Dominic Labino and Harvey Littleton, set up experimental furnaces at the Toledo Museum of Modern Art, U.S.A. This was followed by the setting up of a glass course at Wisconsin University in 1962, which ushered in a freer, more experimental use of glass.

In 1965, Sam Herman, an ex-student of Wisconsin visited Britain studying first in Edinburgh, and later at the Royal College of Art, from where he introduced into Britain the idea of a small furnace for melting glass, and generated the initial enthusiasm for working directly with hot glass.

From this small beginning a number of independent glass studio's have grown, operated by individuals producing a wide range of hand-made glass.

In 1966 the Crafts Council organised an international Hot Glass Symposium in London which further encouraged the small nucleus of glass artists, and saw the formation of B.A.G. (British Artists in Glass), an organisation formed to help and promote the growth of "studio" glass both at home and abroad.

Pauline Solven

Blown glass—individual pieces with a strong use of colour; also a wide range of domestic ware; jugs, tumblers, glasses, bowls and paperweights in clear glass with colour. Runs workshop with three assistants.

Born 1943 in London and studied at Stourbridge College of Art from 1961–65 (N.D.D. Glass). From 1956–68, she studied at the Royal College of Art (M. Des. R.C.A. Glass), and worked in Sweden at Asa Brandt's studio. From 1969–70, she managed The Glasshouse in London and for the next five years was the Resident Member there. In 1975, she set up her own studio in Gloucestershire and in 1978, set up Cowdy Glass workshop, Newent, with her husband, Harry Cowdy, for the production of her own functional glass. Member of the British Artists in Glass.

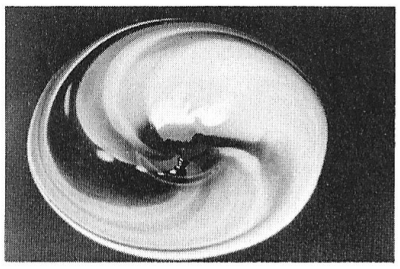
She has work in permanent collections throughout the world including: Corning Museum of Glass, New York; Museum of South Australia; Malmö Museum, Sweden; Otago Museum, New Zealand; Museum of Veste Coburg, West Germany; Glass Museum, Brierley Hill; West Midlands Arts, Shugborough; City Museum, Portsmouth; Victoria and Albert Museum, London; Shipley Art Gallery, Gateshead; Stoke on Trent City Museum and Art Gallery.

Recent exhibitions include: The Glasshouse, London, 1976; Museum fur Kunsthandwerk, Frankfurt, 1976; Whitworth Art Gallery, Manchester, 1977; Museum of Veste Coburg, W. Germany, 1977; BCC, London, 1977; Peter Dingley Gallery, Stratford-on-Avon, 1977; Sunderland Museum, 1978; Cider Press Gallery, Dartington, 1978; Oxford Gallery, Oxford, 1979.

Address: Cowdy Glass Workshop, 27 Culver Street, Newent, Gloucestershire.

Telephone: (0531) 821173

Visitors by appointment.



Peter Tysoe

Blown glass—bowls, cylinder vase forms, plates and decorative bottles. Currently working in clear glass with some colour inclusions and in iridescent glass with colour incorporated.

Born 1935 Bedford. Educated at Oxford Technical School, Oxford School of Art and Goldsmiths School of Art, 1957–58. Set up a studio workshop in 1966 in Dartington Village, Totnes.

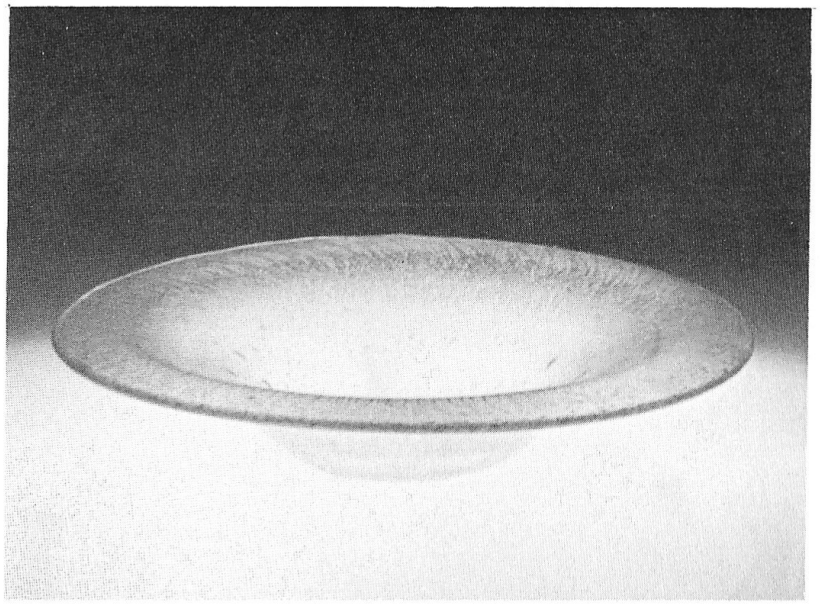
Has exhibited at the Penwith Gallery; Grosvenor Gallery, London; Commonwealth Institute and the Marjorie Parr Gallery. Has had one-man shows at Plymouth City Art Gallery, 1972, and the Dove Centre Gallery in 1976.

In 1968 he won 1st Prize in a competition for a glass feature sponsored by the VIII International Congress on Glass, London, and in 1970 he gained a Churchill Fellowship.

Address: Vineyard Cottage, Dartington, Totnes, Devon TQ9 6HW

Telephone: Totnes (0803) 862601

Visitors by appointment.



Wood

The South West Arts Association is fortunate to have living within its area artist craftsmen of such diverse abilities and approach as the ten craftsmen included in this section. There is only one thing that holds them all together and that is the material they choose to work in.

Some have had a formal training, while others are basically self-taught.

Some make everything themselves, and others employ assistants to make up their designs for them.

Some are about ideas, and every piece is a new statement, while others aim to develop an idea through a number of similar objects.

For some, wood is a material to be dominated and made to do exactly what they want it to do—symmetry, precision and high finish.

Some work in partnership with the material, letting the actual pieces of wood contribute to the form in a spirit of partnership.

Though I have not seen the actual pieces on show in this exhibition, I know that all the craftsmen's work still stems from the functional object—their titles indicate this. Unlike many craftsmen working in other materials, none have found it rewarding just to make art objects to be looked at and enjoyed, but not used. Therefore, for the public who one day may hope to 'own', the choice should be wide?

Although the number of craftsmen is increasing it does not automatically mean that their work is adventurous, and extending the boundaries of the craft because the public's first requirement is for functional objects.

In the past wood has been used extensively as a means of expression. Mediaeval churches and Elizabethan furniture frequently embodied an expression of other concerns than utility, and Grinling Gibbons' work was all expression and no utility.

Whose fault is it, that we allow ourselves as craftsmen to be restricted in the way we do?

Sandy Mackilligin
23 February 1980

Paul Caton

Works in wood, stone and bronze. Employs one assistant, John George.

Born 1950 Vancouver, Canada and moved to England (Devon) in 1958. Rudolph Steiner education, then went to work in the Swiss Forestry Commission 1967–70. He started carving in 1970 working for interior designers and architects and in 1977, he moved to Bath and started bowlmaking.

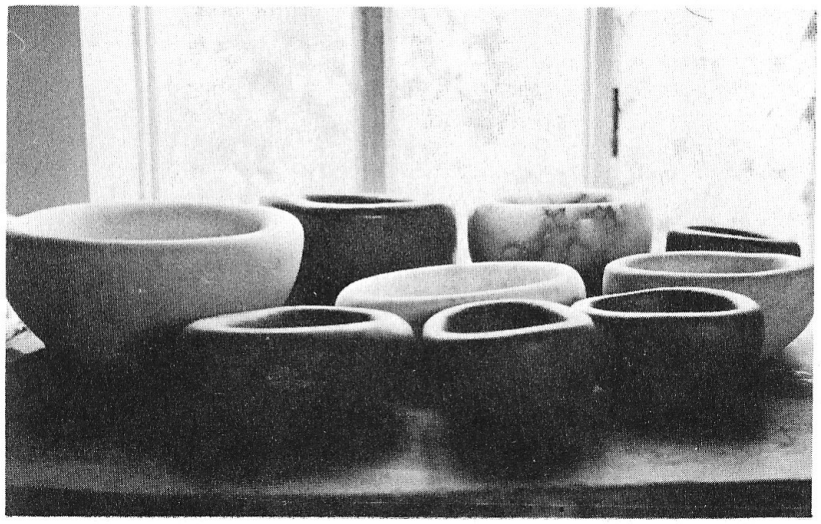
He did a sculpture for Okehampton City Centre, 1976 and won a major Craft Award from South West Arts in 1977. He has had a workshop and an apprentice training grant from the Crafts Council and is a member of the Crafts Council Shops and Galleries Committee.

Exhibitions: Folkcrafts; Atmosphere; Harvest; Peter Dingley; Just Williams; Liberty's, 1980.

Address: Lubborn House, Baltonsborough, near Glastonbury, Somerset.

Telephone: Baltonsborough 611

Visitors by appointment.



Christopher Faulkner

Furniture maker and designer. Uses traditional techniques with a preference for simple design.

After travelling in Asia, Australia and New Zealand and working in timber importation, Christopher Faulkner decided to train under furniture maker, Edward Baly, who was then working at Dartington. In 1971 he set up his own workshop in the neighbouring hamlet of Tigley and now makes furniture to commission. He works to his own designs, which he likes to have character without being obtrusive, and generally has two students working with him.

Address: Ashridge Barn, Dartington, Totnes, Devon TQ9 6EW

Telephone: Totnes (0803) 862861

Visitors by appointment.

Cecil Jordan

Principally a wood-turner but also a wood-carver and maker of musical instruments. Particular interest lies in the colour and grain formation of wood and he especially likes to use burr woods and travels extensively throughout England and the Continent seeking these materials. His designs are kept simple in order to show the distinctive markings in the wood to their best advantage.

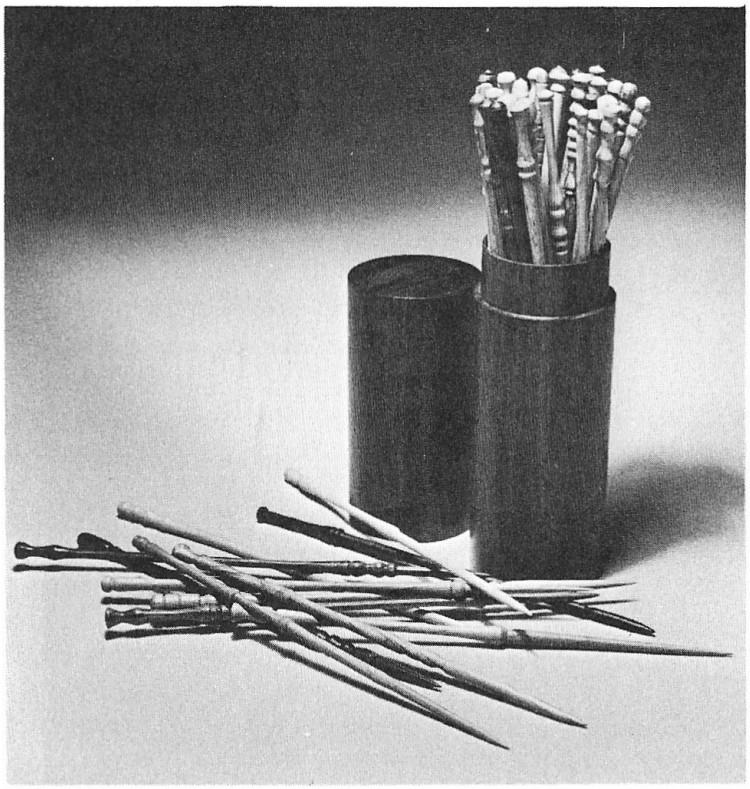
Born in South Africa. Twenty years' workshop experience in wood carving and instrument making and a former pupil of Douglas Hart, Dartington. Has work in the collection of the Victoria and Albert Museum and is on the Design Council Index. Member of the Guild of Gloucestershire Craftsmen and the West of England Association of Craftsmen.

Exhibition: Prescote Gallery, Banbury, 1978.

Address: Throstles, Haresfield Lane, Brookthorpe, Gloucestershire GL4 0UP

Telephone: (0452) 2052

Visitors by appointment.



Richard La Trobe-Bateman

Furniture in home-grown hardwoods such as oak, ash and elm. Runs workshop with one assistant.

Born in London in 1938. Studied sculpture at St. Martins School of Art under Anthony Caro and afterwards taught there. Studied furniture at R.C.A. under David Pye and has some experience of design in industry. He has had work commissioned by the V. and A., British Crafts Centre, the Crafts Council.

He exhibits in major galleries in Britain and also at International shows in Belgium and Denmark. He lectures, writes and demonstrates.

Address: Hill Close, Batcombe, near Shepton Mallet, Somerset.

Visitors by appointment.

Christopher Laughton

Furniture using mainly English hardwoods. Makes to order only and undertakes individual commissions. Has one assistant, Edward Connah, who came to him from school three years ago.

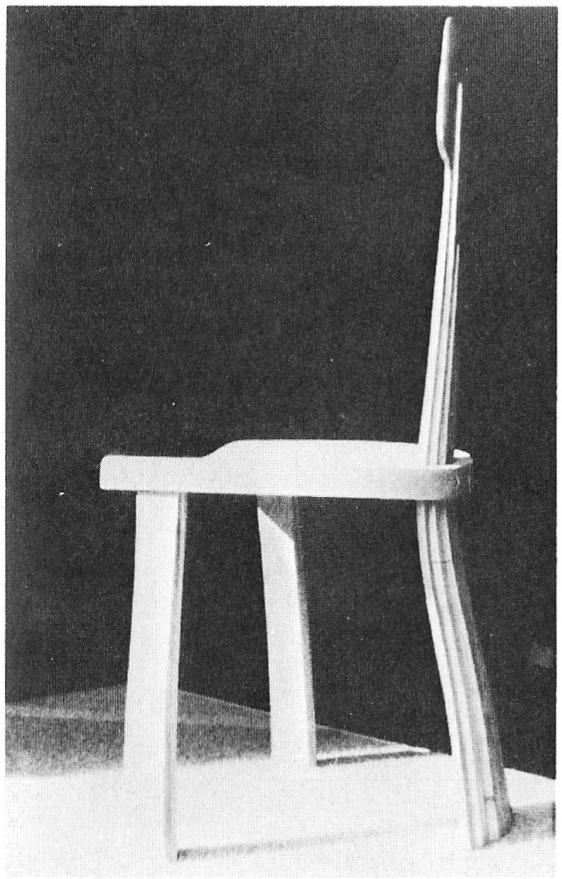
Born in Gloucester 1947 and studied at Birmingham School of Art (1967–71) obtaining a Dip. AD. in Industrial Design. In 1973, he set up a workshop to make chests and corner cupboards on a farm near Zennor in Cornwall and sold through the Barbican in Penzance. In 1977, he moved to a larger workshop in Penzance making most kinds of furniture. In 1979 he opened a showroom near the workshop. He is a member of Devon Guild of Craftsmen.

Exhibitions: Cornwall Crafts Association; Barbican, Penzance; Flavour of the '70s, Southampton, 1976.

Showroom, 4 New Street, Penzance.

Telephone: (0736) 66560

10am to 5pm Monday to Saturday.



John Makepeace

Furniture in a great variety of woods with emphasis on the particular qualities of each. Unique pieces, groups and limited editions made to commission. Runs workshop with seven assistants.

Born in Warwickshire. Trainee cabinet maker with Keith Cooper. Study tours of Europe, Scandinavia, North America, Italy and West Africa. Free lance designer and craftsman since 1961. Director and founder of the Parnham Trust and School for Craftsmen in Wood since 1977.

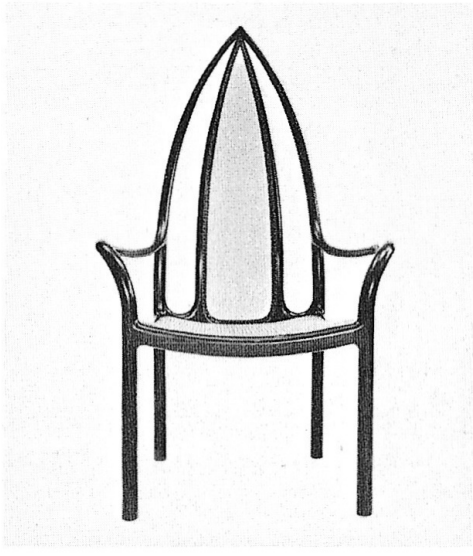
Much of his work is in private collections and also in museums: Cardiff, Leeds, Fitzwilliam, Cambridge, Museum fur Kunsthandwerk, Frankfurt, and Victoria and Albert Museum, London. Exhibitions: New Art Centre, London; Waterloo Gallery; Victoria and Albert Museum; Science Centre, Toronto; Mitzukoshi, Tokyo; Wohndesign, Dusseldorf; Fine Art Society, London; Museum fur Kunsthankwerk, Frankfurt; Somerset House; Birmingham City Art Gallery; Interieur, Kortrijk, Belgium.

Sells direct and from: Fine Art Society, London; Cider Press, Dartington; Prescote Gallery, Banbury.

Address: Parnham House, Beaminster, Dorset DT8 3NA

Telephone: (0308) 862204

Visitors by appointment; house and workshop open to visitors on Wednesdays, Sundays and Bank Holidays from April to October; enquiries for furniture welcome at any time during office hours.



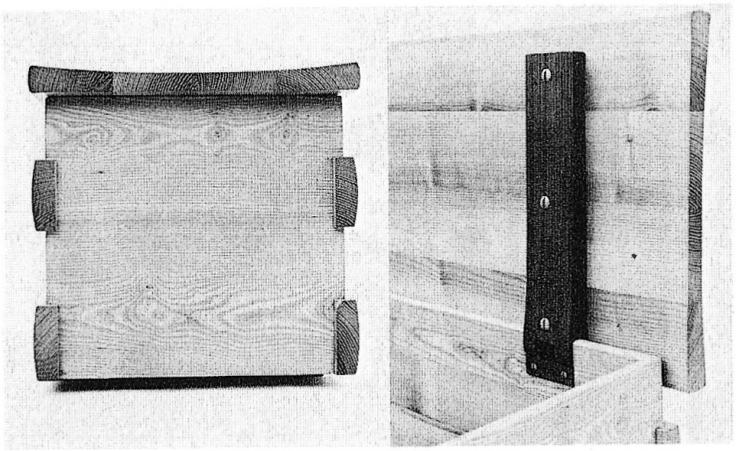
Alan Peters

Mainly commissioned work, single items or complete room schemes—also smaller items suitable for presentation. Runs workshop with three assistants.

Alan Peters was born in 1933 at Petersfield, Hampshire England, where he later trained and worked for seven years in the workshops of Edward Barnsley, C.B.E. He then studied for two years at Shoreditch College, London, with further training at the London Central School of Arts and Crafts studying Interior Design. In 1962 he started in business as a designer and maker of modern craft furniture, specialising in designing and making to commission. The latter include: Jewel casket for presentation to H.M. The Queen.

In 1975 he received a Bursary Award from the British Crafts Council to enable him to visit Japan. He was also awarded the 1975 Medal of Excellence by the Society of Designer Craftsmen, for a table in rippled sycamore and Chilean pine, exhibited at the Building Centre, London. In 1978 he was the winner of the open competition for the Winsor & Newton Craft Award with a desk of Macassar ebony. In the same year his work was purchased by the Victoria and Albert Museum, London. At the beginning of 1980 he was granted a Winston Churchill Travelling Fellowship to visit South Korea and Taiwan to study present day craftsmen in wood and the development of oriental design. Over the years he has also been active in the training of young craftsmen and designers.

Address: Aller Studio, Kentisbeare, Cullompton, Devon.
Telephone: Kentisbeare 251 *Visitors by appointment.*



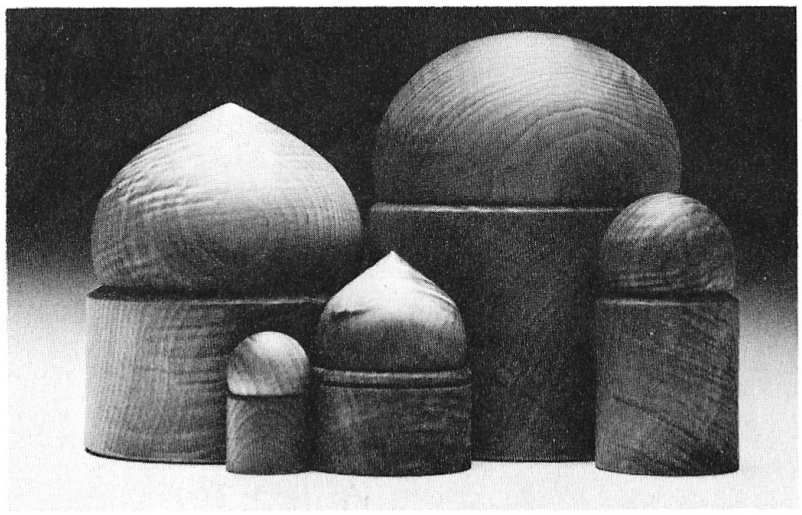
Richard Raffan

Turned and carved bowls, platters, boxes in English and foreign woods; now specialising in bowls, boxes and scoops.

Born 1943 Zeal Monachorum, Devon. Left school intending to be an artist and went to Exeter College of Art, but left after two years. After several jobs in varied occupations moved to London to join a wine shipper. Returned to the South West after five years and went to learn turnery with Douglas Hart at Dartington in early 1970. In July of that year he began his own workshop making a wide range of domestic turnery. Has work in private and public collections including the Crafts Advisory Committee, Australian National Collection and Parnham House Trust, Dorset. Work exhibited widely since 1971 including: Victoria and Albert Museum, London, 1973; Crafts Centre, Melbourne, Australia, 1977; Sturt Workshops, New South Wales, Australia, 1977; Hand and Spirit, Scottsdale, Arizona, U.S.A., 1978; The Bowl, touring Europe, 1978/79.

Sells direct and to commission, also, V. and A. Craft Shop, Naturally British, Heals, David Mellor, London; Craftwork, London and Guildford; Cider Press, Dartington; Folkcrafts, Totnes; Just William's, Solihull; Simon Pearce, Dublin; The Hand and the Spirit, Scottsdale, Arizona, U.S.A.

Address: Star House, Sandford, Crediton, Devon EX17 4LR
Telephone: (036 32) 4627 *Visitors by appointment.*



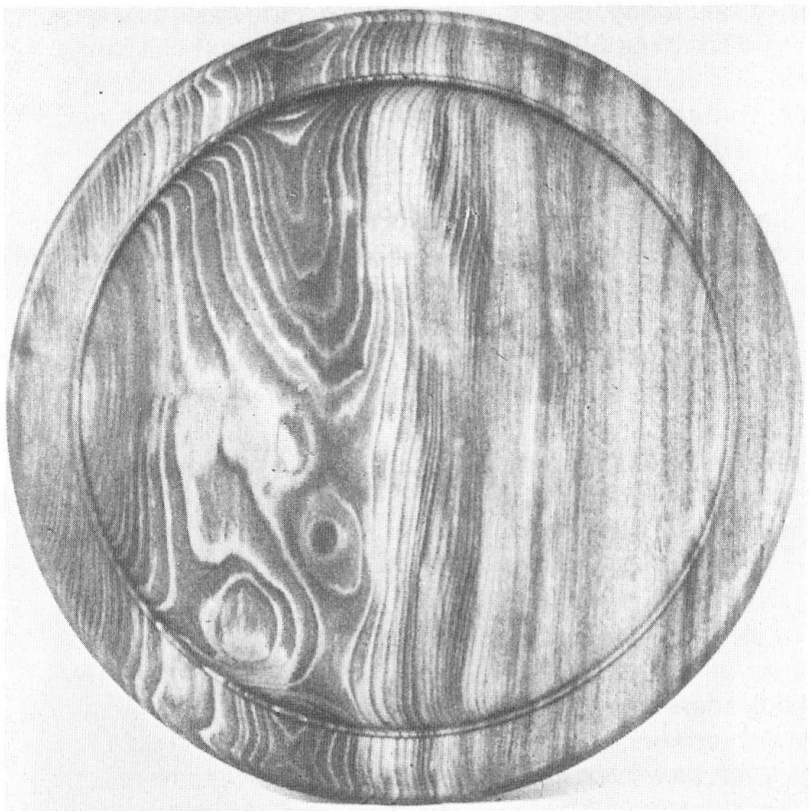
Simon Raffan

Works mainly in Brazilian walnut, ash and English walnut and makes traditional hand-turned wares including plates, bowls, boxes, jugs, jars and scoops.

Born Sydney, Australia 1950 and came to Devon two years later. Ran a pottery at Ottery St. Mary 1971–73, but started working in wood in 1974. Trained with Douglas Hart at Dartington and established own workshop the same year. Returned to Australia for a year in 1978 and established a wood workshop at Cuppacumbalong, Canberra. Now works at Otterton Mill in Devon. Member of the British Crafts Centre, Devon Guild of Craftsmen and the Hereford Society of Craftsmen. Sells direct to clients and through: David Mellor, London and Manchester; Simon Pearce, Dublin; V. and A. Shop; Boadicea,Harvest, London; Cuppacumbalong, (Canberra).

Address: Otterton Mill Studios, Otterton, Budleigh Salterton, Devon.

Telephone: Colaton Raleigh 68031



Matthew Tomalin

Very small boxes in combination of hardwoods, some with gold or silver. Constructed (not turned).

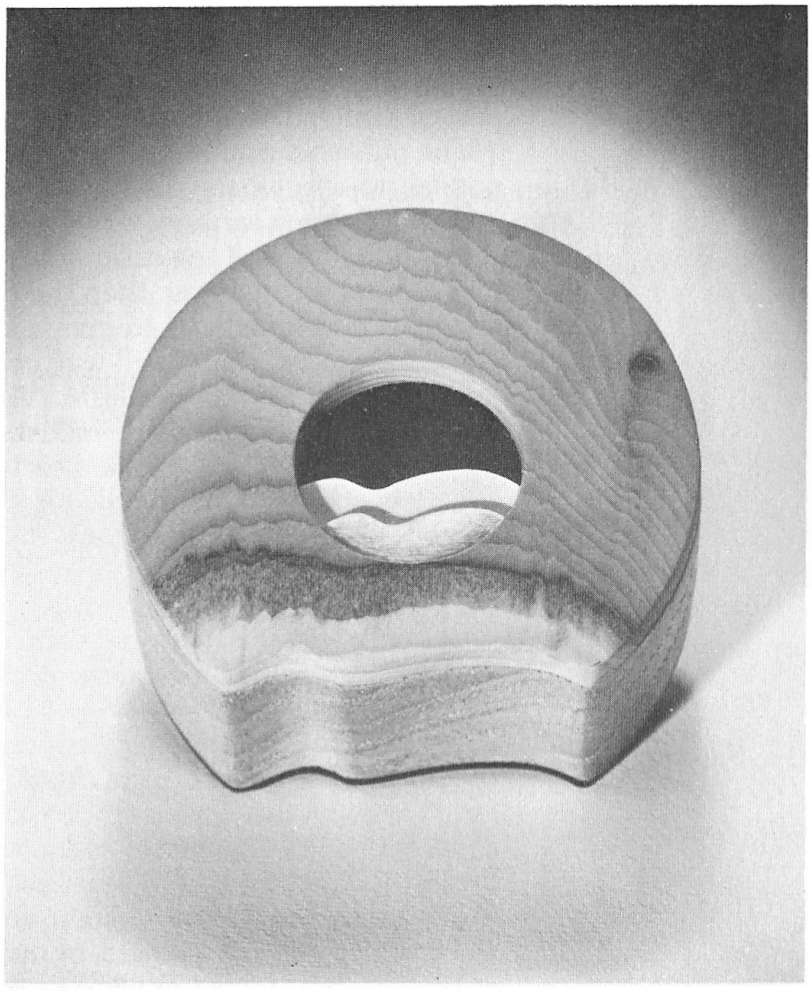
Born in Kent. Trained as a jeweller initially in a small Mexican workshop, and then self-taught followed by a short course at the Sir John Cass College (1972–74). Built own workshop in Herefordshire 1974—from 1976 onwards interested mainly in wood for its variety, colour and inherent pattern.

Exhibitions include: V. and A. Collection, Birmingham, 1977; Casson Gallery, London; Prescote Gallery.

Address: The Grove, Taynton, Gloucestershire.

Telephone: Tibberton 200

Visitors by appointment.



Book Crafts

It is often suggested that designer craftsmen live in the past and lack innovation. On the other hand those who attempt breakaway ideas with unusual materials and techniques are criticised for lack of respect and sympathy with centuries-old skills. The crafts associated with literature—calligraphy, bookbinding, printing and illustration—have particular problems in this respect. The word as stated by the author must be conveyed in a manner that does not misrepresent the intended meaning, and the form of the book, invariably rectalinear, imposes its own obligations on the printer and bookbinder.

Those concerned with the written and printed word must, therefore, be very much aware of accepted norms and human scale as affecting legibility, size of type and page size. So how can the designer craftsman of today work within this area and yet reflect the ideas and directions of the 1980s? The exhibits on show demonstrate how this is being accomplished.

Calligraphy enjoys a rich heritage and from the earliest examples has been more than just a straight interpretation of the spoken word. Visual development of the characters and arrangement on the surface, together with the use of colour and change of scale, can satisfactorily illuminate in a decorative way, and also enhance the text and symbolically illustrate the inner meaning, whether directly and emphatically or by more subtle means. Like an abstract painting the reader or viewer can identify with the work of the letterer and calligrapher in more than one way, gaining continuous pleasure and satisfaction.

The publisher and printer of fine books has a more limited range of characters and uses his skill, not only to select materials, handmade paper, good quality ink, etc., but also to decide basic size and scale of the book, arrangement of the text on each page and to determine how the text will range through the book. If the calligrapher, as an individualist, can be likened to a musician interpreting music in a personal way, then the publisher/printer is the architect working with predetermined materials and type faces to create a new three-dimensional structure for the text.

Books can be cheap and well designed; they can also be very expensive and not only poorly printed and difficult to handle, but likely to remain complete for only a short time! Mass production developments in the book industry may have tremendous commercial advantages, but the traditional techniques of folded sections, hand sewing and the use of organic, pliable materials for covering, such as leather and vellum, still provide the most long lasting results. As in printing, the fine bookbinder must be aware of traditional techniques and think carefully before abandoning laborious, but nevertheless successful, skills to preserve and at the same time allow repeated use of the book.

There are few creative craftsmen working in the field of fine book-binding and fewer patrons. The traditonal copying of older designs in gold on poor leather is still expected in 'the trade' for economic reasons and through lack of initiative. Bookbinding can be a very exciting medium to work in, and unlike lettering, calligraphy and printing, the bookbinder can freely interpret the text matter when considering the cover design, developing an illustrative or symbolic approach or using the materials for their own sake. Native tanned goatskin (called morocco) still provides one of the best means of covering books, is capable of being exploited in colour and tone and combines well with linear tooling and with applied colour. Creative bookbinders also find the use of unusual but finely wrought materials of considerable interest, such as wood veneers, textured plastics and ready-made objects, whether natural, like feathers, or man-made, such as woven cloth, printed papers, or, as in a recent exhibition, braces and shirt!

Jeff Clements 14 January 1980

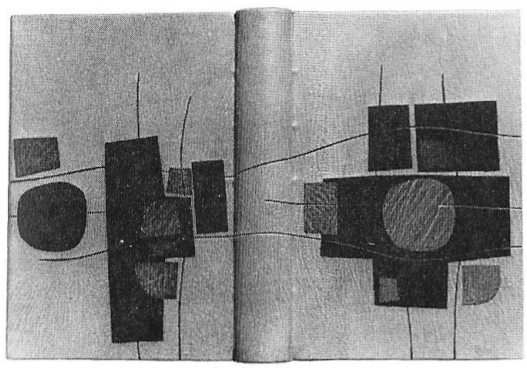
Jeff Clements

Works with a wide range of book design 'I aim to achieve a maximum effect with a minimum of means and believe strongly in the innate quality of natural organic materials. My output is small, having achieved some sixty fine bindings since 1957, and each volume is completed before commencing the next, so that the total construction and design manipulation are carried through as one process'.

Born 1943 in Plymouth and studied at Plymouth College of Art and Design and the Central School of Arts and Crafts, London. He has been a freelance graphic designer from 1957 and from 1977, Head of Graphic Design at Bristol Polytechnic. Member of the Welsh Arts Council Crafts Advisory Committee. Elected member of Designer Bookbinders in 1957. Fellow of the R.S.A. Publications: *Bookbinding,* Arco Publication, London 1963; Monograph in Book Collector Volume 25 No. 4 by Dorothy Harrop. Articles in *Designer Bookbinders Review.* Recent exhibitions include: Victoria and Albert Museum 1977 and 1979; San Francisco Museum of Modern Art, U.S.A., 1978 and William Rockhill Nelson Gallery and Atkins Museum of Art, Kansas City, Missouri, U.S.A., 1978; Hatchards Bookshop, London, 1978; Travelling Exhibition with Designer Bookbinders, Oxford, Nottingham, Reading, Cardiff, Liverpool, Aberdeen, Edinburgh, Birmingham and Cambridge, 1979; 'Modern British Bookbindings', Johannesburg, South Africa, 1979; Centre des Arts et Loisirs du Vésinet, Paris, 1979.

Address: Department of Graphics, Faculty of Art and Design, Bristol Polytechnic, Clannage Road, Bower Ashton, Bristol.

Telephone: (0272) 660222



Ann Hechle

Manuscripts, books and framed pieces using calligraphy and illumination. Hangings, curtains, tablecloths, blinds, using brush lettering on materials.

Born in Calcutta in 1939. Trained at the Central School of Arts and Crafts, London (1959–61) under Irene Wellington. She began receiving commissions for her manuscripts and is now able to work on her own choice of subject and offer it to clients. The structure and texture of music is a great influence on her work, whilst poems often form the content of her pieces.

Her great regret is that there is currently so little opportunity for her craft to become more widespread because of lack of instruction in the subject. Ann has taught part-time at Epsom School of Art, Sutton and Cheam School of Art, Hampstead Garden Suburb Institute and West Dean College near Chichester. Some time ago she decided to move from London to Bath and now contributes twice a year to weekend courses at Hawkwood College near Stroud and classes at the Craft Study Centre in Bath, but says that short courses are no answer to the problem.

She has exhibited widely including at the British Crafts Centre, London, 1975; the V. and A. 1975, 76, 77; Folkcrafts, 1976; Urban Studies Centre, Bath, 1977/78.

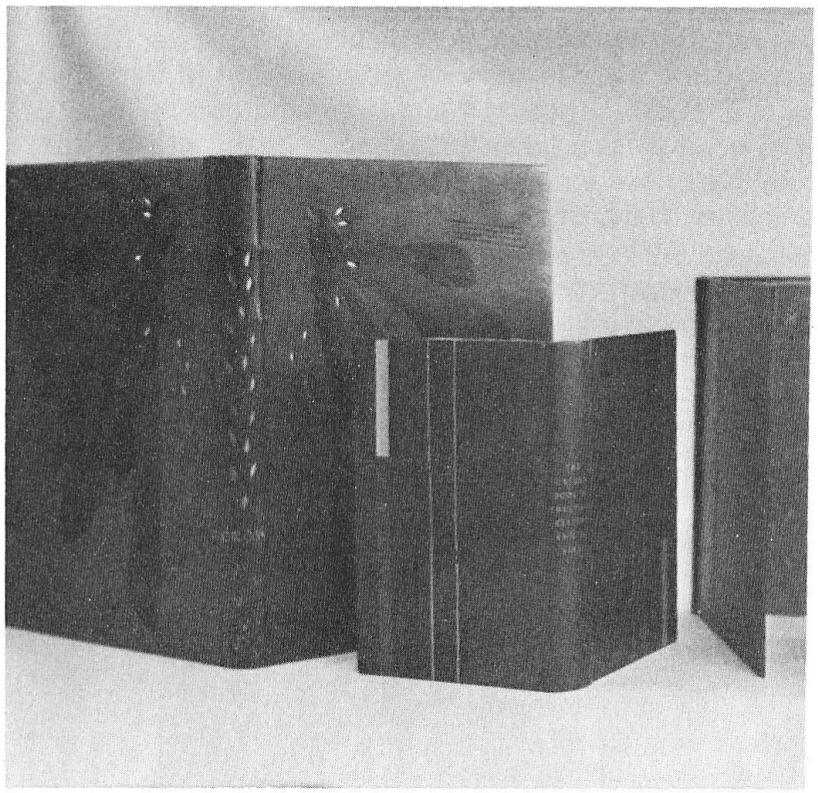
Address: 23 Eastville, Claremont Road, Bath, Avon BA1 6QN

Telephone: (0225) 314052

Visitors by appointment.

Sarah Jarrett-Kerr

Sarah Jarrett-Kerr became interested in bookbinding on a visit to Florence where she took evening classes. She was then a full-time student at Camberwell School of Arts and Crafts, following which she returned to Italy to set up a bindary at the British School at Rome. She has had her own studio for over five years and until 1977 she continued to study bookbinding under Sally-Lou Smith. She is a Member of the Somerset Guild of Craftsmen and has exhibited with the Guild on a number of occasions as well as at the Abington Festival in 1975 and 1976. In 1977 she exhibited jointly with a calligrapher at Living Art in Kensington. Since her marriage in 1977 she has set up her own bindery in Devon where she specialises in fine bindings.



John Randle

Limited editions of books, usually printed on handmade paper and illustrated. Letter printing from hand-set type.

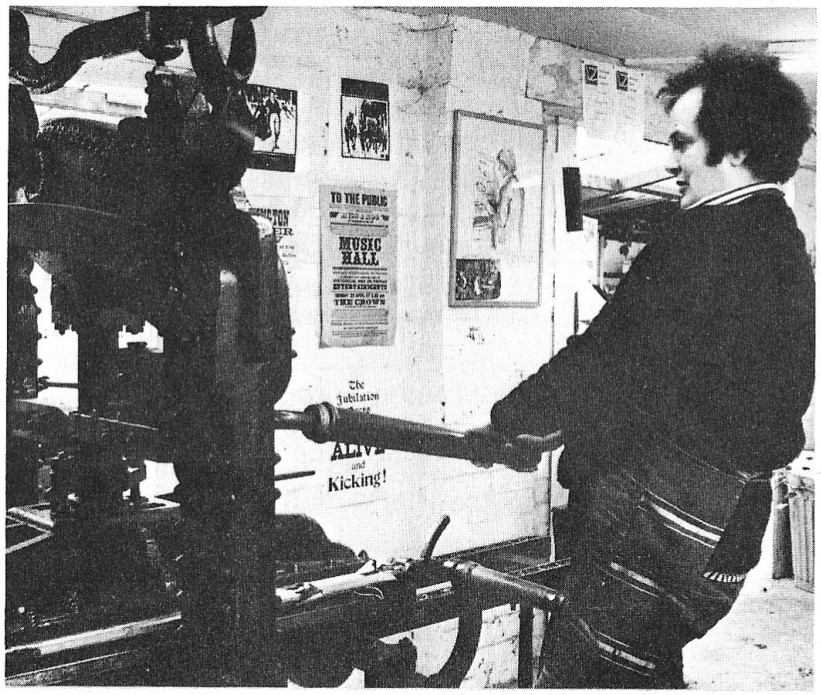
Born in England. Trained London College of Printing. Set up The Whittington Press with his wife in 1971, which specialises in the production of fine limited editions and carries out every stage of book production from editing to despatch of copies except for binding. The Press has eight hand-presses dating from 1820 onwards and also runs three-day courses in hand-printing.

Work in the V. and A. Museum Library and many other libraries in the U.K. and abroad.

Address: The Whittington Press, Manor Farm,
Andoversford, near Cheltenham,
Gloucestershire GL54 4HP

Telephone: 024 282 615

Visitors by appointment.



Leather

Neil MacGregor and Valerie Michael

Leatherwork mainly in oak bark-tanned hide.

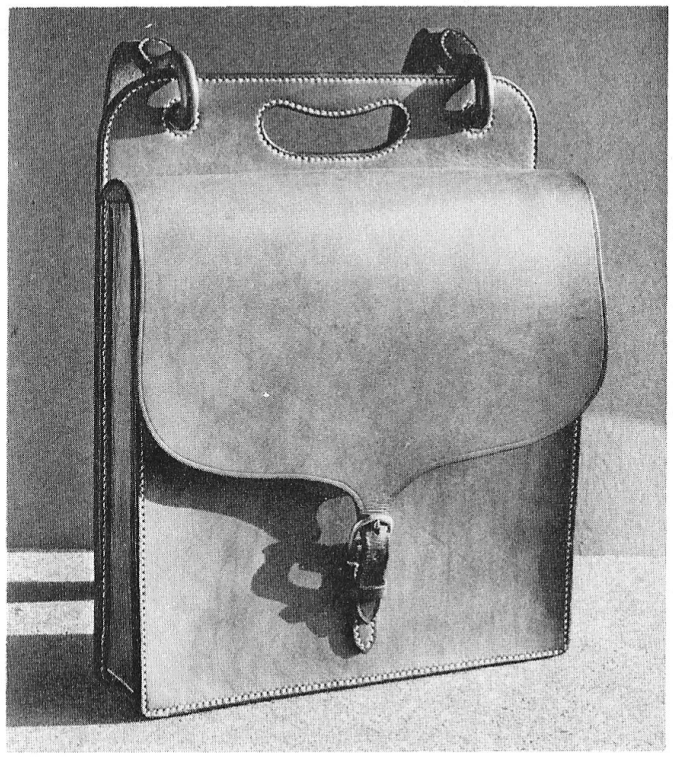
Both self-taught. Began in Bristol in 1971 with a particular interest in decorative leatherwork. From 1972 to 1974, partnership in leathergoods and clothes shops in Colston Street, Bristol. Workshop and retail shop together enabled them to experiment and acquire skills. In 1974, they moved out to Tetbury in Gloucestershire and became more involved with traditional techniques for working with hide, and in 1977, they began using oak bark tanned hide.

In 1975, they were founding members of the 'Craftsmans Market', Cirencester. In 1979, Valerie Michael received a South West Arts Minor Award.

Address: 37 Silver Street, Tetbury, Glos.

Telephone: Tetbury 52179

Visitors by appointment.



Anthony and Jenny Piper

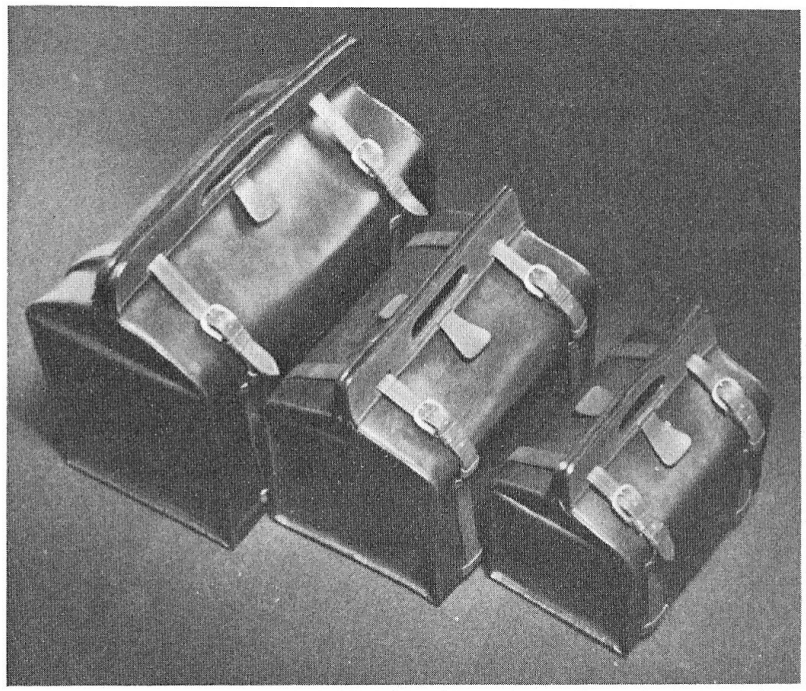
Wide range of hand-sewn leatherwork ranging from boys' belts, purses and luggage to leather vessels and special commissions.

Born in Devon, a self-taught leather craftsman. He moved back to Devon in 1971 with his wife and they set up their workshop in North Tawton.

Address: 2 Hollowmore Cottages, Fore Street, North Tawton, Devon.

Telephone: North Tawton 548

Visitors by appointment.



Toys

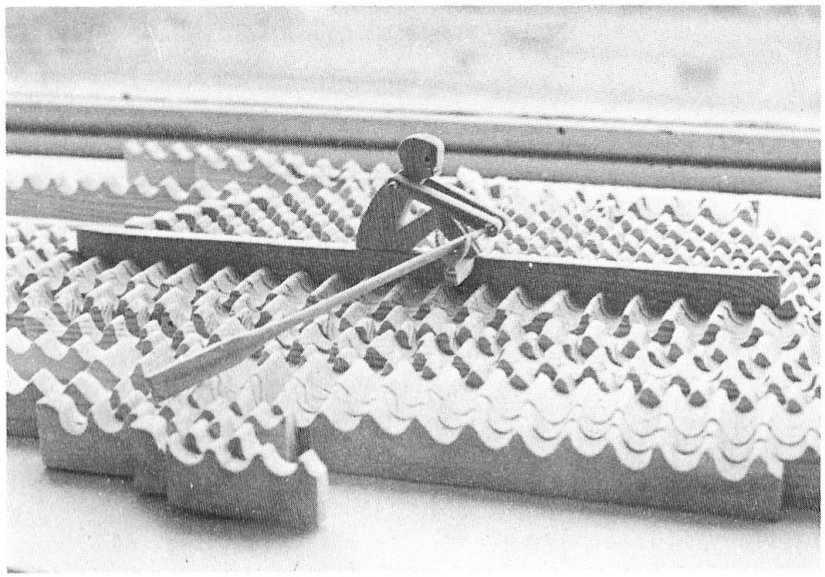
Peter Markey

Mainly produces moving images and scenes out of wood, small scenic boxes and small landscape paintings.

Born in Swansea, 1930 and studied painting at Swansea College of Art. He has spent 25 years as a secondary school art teacher and lived in Cornwall for the last 20 years. He has had several one-man painting exhibitions and has written and illustrated a children's book published in Wales. He has only recently become a full-time professional craftsman. He won a toy competition in the Royal National Eisteddfodd of Wales and his toys have been exhibited in the Crafts Council's Gallery, London.

Address: 4 Florence Terrace, Falmouth, Cornwall.

Telephone: Falmouth 313034 *Visitors by appointment.*



Sam Smith

Painted woodcarvings about people.

Born in Hampshire. Trained at art school in London. Work in City Art Gallery, Bristol; Crafts Advisory Committee Collection; Bethnal Green Museum; Rochdale Art Gallery; Riverside Centre, Lewisham.

Exhibitions: 1972, City Art Gallery, Bristol; Beaford Art Centre; Camden Art Centre, London; 1978, Rochdale Art Gallery. See *Crafts*, 5, 1973.

Address: 21d Forde Park, Newton Abbot, Devon TQ12 1DD

Telephone: (0626) 68118

Visitors by appointment.

Joanna Sorapure 1918–1979

Studied at Chelsea Art School under Henry Moore. On leaving, she exhibited paintings at the London Group, designed toys for Paul and Margery Abbatt as well as display work for the Distillers Company. The war years, after marrying a former Chelsea student, were spent as a draughtsman at the Miles Aircraft Company. Little modelling was done for twenty years, her time being taken by her family and a daffodil farm. Her work was sold at Primavera, Best of Britain and locally.

South West Arts

South West Arts is the regional arts association serving Avon, Cornwall, Devon, Dorset (excluding the districts of Bournemouth, Christchurch and Poole), Gloucestershire and Somerset. The Association promotes professional arts activity in the South West by means of grant-aiding individuals and organisations within or visiting the region and by occasional direct promotion. The Association also offers a wide range of services including:

- ★ A two-monthly newspaper, which includes a diary of arts events.
- ★ A programme planning service for arts promoters in the region.
- ★ A Steinway Grand Piano Loan Scheme.
- ★ Hire of film and video equipment.
- ★ *South West Review,* a literary periodical featuring the work of writers in the region.
- ★ An Information Centre at 23 Southernhay East, Exeter, providing information on professional arts events and selling arts books of all kinds (including full mail order service).
- ★ Specialist advice by the Officers of the Association.

In Visual Arts, the Association offers a wide range of specialist services, i.e.:

- ★ Touring exhibitions (such as Crafts South West).
- ★ Artists' and Craftsmen's Lecture Service.
- ★ Artists and Craftsmen in Schools Scheme.
- ★ Slide Index and Newsletter for professional artists, craftsmen and photographers.
- ★ Grants and awards to professional artists, craftsmen and photographers.

Further information about South West Arts is available from:

The Information Officer,
South West Arts,
23 Southernhay East,
Exeter, Devon EX1 1QG
Telephone: Exeter 38924